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COURIER

SEPTEMBER, 1950

25 CENTS

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FRANKLYN BALLARD

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—*Cincinnati Times Star*

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SEPTEMBER, 1950

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Los Angeles Greets Quota of New Music

By C. Sharpless Hickman

LOS ANGELES.—Antheil's Fifth Symphony was heard here for the first time as the major new work on an all-American concert conducted at Hollywood Bowl by Artur Rodzinski. A brash, ebullient, mercurial work which is a masterpiece of orchestral coloration and contrast, it also is sound in construction and development and proved a tremendous crowd pleaser. Though many of its themes are reminiscent of the music of Prokofieff and Shostakovich, an examination of the score reveals much of its melodic and rhythmic content borrows from Antheil's opera Transatlantic, written in 1928. Rodzinski conducted it superbly, and the program was rounded out by a splendid performance of Gershwin's F Major Piano Concerto by Oscar Levant, Barber's overture to The School for Scandal and Charles Miller's orchestration of Jerome Kern's Scenario for Orchestra, based on music from Show Boat.

Rodzinski also was on the podium for Artur Rubinstein's playing of Brahms' Second Piano Concerto on a program with the Tchaikovsky Fourth Symphony. Despite poor amplification, the concert was a triumph for pianist and conductor.

Alfred Wallenstein's two concerts with the Hollywood Bowl Orchestra (which is the summer version of his Philharmonic) were both of exceptionally fine character. He revealed a flair for Wagner in a program on which Helen Traubel sang the first act narrative and Liebestod from Tristan and the entire Immolation Scene from Götterdämmerung superbly. With Yehudi Menuhin once again in his golden, youthful form in the Mendelssohn Violin Concerto, Wallenstein's other program included a wonderfully lyric reading of the Brahms Second Symphony and fine performances of Weber's Freischütz overture and Kodaly's Hary Janos Suite.

Fiedler in Bowl Bow

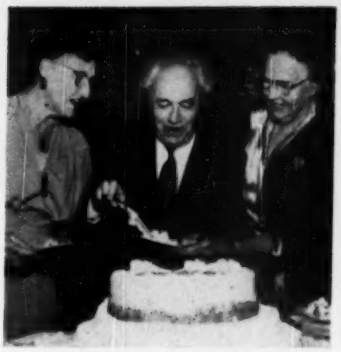
Arthur Fiedler, conductor of the Boston "Pops" Orchestra, made his Bowl debut on a program with Jesus Maria Sanroma as dynamic pianist in Liszt's Totentanz and Mendelssohn's G Minor Concerto. The audience seemed to enjoy particularly the fantastic singing of Yma Sumac, a Peruvian whose range goes from contralto to highest coloratura, and who was heard in numbers by Vivanco, orchestrated by Leslie Baxter.

Other Bowl events included an all-Romberg night conducted by Romberg, with Jarmila Novotna as soloist; an all-Viennese night under the adept baton of Robert Stolz, with Miliza Korjus as the assisting soprano; several nights of standard repertoire ballet by the Ballet Russe de Monte Carlo, and a six-night presentation of The Vagabond King.

New Scores

In collaboration with the New Orchestra of Los Angeles (a semi-professional "rehearsal" ensemble) the University of Southern California sponsored a Composers' Forum, at which four new orchestral works by young musicians were heard. They included Ernest Gold's Second Symphony, Matt H. Doran's First Symphony, Benjamin Lees' City of Angels overture and William Lavender's Music for Orchestra. The latter seemed to us the most concise, mature and original work, although all of them revealed considerable ingenuity in orchestration.

U.S.C. also joined with the Los Angeles Chapter of the International Society for Contemporary Music to pay honor to Roger Sessions and his pupil, Leon Kirchner, with a program of their works. Sessions' Duo for Violin and Piano was played by Robert Gross and the composer, and his Second Piano Sonata was stunningly performed by Bernard Abramowitsch of San Francisco. Kirchner's Piano Sonata (1948), played by its young composer, overshadowed the other two works, being stamped by exquisite sensitivity, commanding facility in development, and a feeling for musical line which was not disguised even in its more harsh and turbulent moments.



ERNEST BLOCH CUTS BIRTHDAY CAKE . . . The notable composer whose 70th anniversary fell on July 24, was honored by more than 200 friends in a reception at the San Francisco Conservatory of Music. Students of the Griller Quartet Summer School performed his Suite for Viola and Piano and the Quintet for Piano and Strings. Mr. Bloch is Honorary Director of the Conservatory (he was the Director from 1925 to 1930). With him are Lillian Hodghead, left, and Ada Clement, founders and co-directors of this institution. (Photo—Tom King)

ON THE COVER

Solveig Lunde, pianist, recently returned from Europe, where she spent the summer following a brilliantly successful tour of the Scandinavian countries in the spring. As soloist with the Scandinavian Symphony Orchestra of Detroit, Miss Lunde gave 30 performances in 36 days, playing in all the major cities of Sweden, Norway and Denmark. This brought to more than 80 the number of concerts which the pianist played last season.

Miss Lunde opens her sixth transcontinental tour of the United States, under Columbia Artists Management, with a Town Hall recital on Oct. 6. She will introduce to New York audiences works of Fartein Valen, one of Norway's leading composers, and will also present for the first time new compositions of William Bergsma, American composer. (Photo—Bruno of Hollywood, N. Y.)

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Seventy-first Year
September, 1950

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

THE war news bites people different ways. Myself, I admit to being smitten with a kaleidoscope of reminiscences that I thought had been completely forgotten. Psychologists tell us that we never really forget anything; that it remains in our subconscious. Ever since American troops went into action in Korea, my subconscious, I guess, has been operating like a plow through spring earth, biting deep and turning up all sorts of unsuspected bits of memory.

The curious thing is that all the memories are nostalgic and pleasant. We humans have the fortunate tendency to forget pain and remember pleasure: else how could we continue to live happily? What I remember mostly, and without effort, are extraneous things and rather sentimental things. Musical things, too. Luckily, I was in the ETO—how strange those initials look today!—and, even more luckily, had the opportunity to get around a bit.

I REMEMBER vividly, for instance, an afternoon concert in London's National Gallery. I remember as if I were there the building itself—respectable, fairly forbidding, draped in a combination of the classical and Victorian lines beloved of so many public structures the world over. Almost directly over the building were barrage balloons, throwing off a silver sheen that accentuated the blueness of the sky. Inside the building was a sizable queue, waiting for the ticket office to open. There also was an art exhibition in one of the wings—a collection of war paintings, most of which I remember thinking were pretty poor. Not many art lovers were in evidence, and the only one who seemed to be really interested was an old gentleman dressed in black, who was gazing intently at—I can even remember the canvas—a painting of airplanes in formation.

When the concert started, all of the approximately 600 seats under the dome of the Gallery were taken. A sprinkling of Americans were present, in Class A uniform, and on their very best behaviour. They looked lonesome. A string trio, of which each member wore R.A.F. blues, played Beethoven. The audience was extraordinarily attentive, and extraordinarily appreciative when the concert was over. It was one of those affairs where the power of pure, unvarnished music asserted itself, giving (in the process) rise to every platitudinous reflection in the vocabulary: England and Germany at war; an English trio lovingly playing music by Germany's Ludwig van Beethoven, etc.

I remember a pair of French officers walking down a country road near Bourges, singing old French folk melodies. One of those officers gloried in the euphonious name of Armand Trincaud de la Tour: he was a sensitive-looking, emaciated youngster with a fine tenor voice. The name of the other is beyond recall, but I remember his voice, also a light tenor: and between the two of them they gave an impromptu concert that I will never forget.

Paris. There was the Opèra, all gold and gilt, in really shocking taste and yet with an overwhelming patina of tradition and background. There was the ultra-modern Pleyel hall, and the archaic Gaveau, and the music halls where the music was not of a symphonic nature but very often something quite unusual (and where the musicians, generally drunk, would assure you that they had played for years at the symphony).

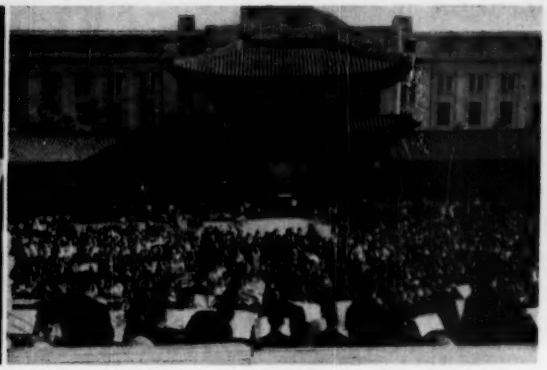
There was the time I escorted a lady pianist of uncertain age and looks to the Gaveau, where a young and beautiful colleague of hers was giving a recital. Golden hair had this colleague, and a Dietrich figure, and big blue eyes, and a beautiful face in the best tradition of Parisian beautiful faces. She could play the piano, too. She played, as a matter of fact, a little too well for my venerable companion, who was no mean virtuosa herself. Anyway, my companion assured me in earnest whispers, I should see her from up close—ah, then would I see! Oh, yes, she has looks—from a distance. But really, she is *très vieux*. Did I not know she was a Philipp pupil, oh many, many years back? And her morals: well, she would not talk about them; *she* was no gossip. But did I not think that dissipation showed up in her face?

When my beauteous pianist made a finger slip, which she did once or twice—who doesn't, in all twelve etudes of op. 25?—I was the recipient of a hearty, satisfied elbow jab in my ribs, and I could feel the smirk on the face of my companion. Whispers accompanied the entire recital. I was a good critic; I could not be fooled; technique was no substitute for *l'art;* Philipp pupils had only technique; it took a Sauer pupil to have feeling. (Guess who was a Sauer pupil.) At the end of each group, my friend applauded with all the enthusiasm of a Communist at an N.A.M. convention: palm carefully placed against palm so that no noise would ensue but with enough physical motion to assure possible onlookers that one admiring *artiste*, without a speck of jealousy, was paying sincere homage to another.

There was another time, a few days after Paris was liberated, when Americans were still a welcome novelty, and a pack of cigarettes was legal tender. No shopkeeper wanted to have anything to do with invasion money. Tender a paper franc and immediately would come the wistful query for a *cigarette Américain*. In one music store somewhere on the Left Bank a search turned up some Bruckner and D'Indy conductor's scores, unpriced. How much? Hesitation on the part of the shopkeeper: then with a grand gesture, the offer of them with his compliments to a representative of the gallant American army. Shocked disbelief from this potential purchaser, and an offer of money which was disdainfully spurned. But perhaps the American had a cigarette or two? This American fortunately had a pack or two which immediately traded hands. So did the D'Indy and Bruckner scores, and everybody was happy.

London again. A free Sunday afternoon in town, and an orchestral concert at (I think) the Cambridge Theatre. The house was sold out but the manager let me in backstage to hear the Medtner Third Piano Concerto, a piece of music that was unfamiliar to me and that I was anxious to hear. Backstage, during the *Egmont* Overture which opened the concert, it was deserted except for three people. One was the distinguished pianist who was to play the concerto. Huge beads of perspiration dotting his face, he was pacing nervously up and down: left, right, left, right. Behind him, about a yard in the rear, was a stately, equally anxious woman I took to be his wife. She was pacing too, in perfect step, sweating it out with him. And behind the two was a young girl, about sixteen, I judged. She was a yard behind her mother, her lips compressed, also in perfect step. Up and down, in single file, without exchanging a word or look, or missing a step, paced the trio in perfect formation. It was an amazing sight. He went on stage with the conductor after the overture; wife and daughter disappeared into a dressing room, presumably to rest their feet. They were in the wings for the last movement, though, and when the pianist came back, mopping his head, smiling weakly and saying "Well, it wasn't so bad after all, was it?" they exhaled in relief and smiled back, assuring him that indeed it wasn't.

THIS very pianist was one of the most popular in England during the war. One of his specialties was the Rachmaninoff C minor Concerto, of which British audiences apparently could not tire. At one time I was making an inspection trip through England, and our paths crossed about five times in two weeks. I think it was on a Monday in Liverpool when I heard him play the Rachmaninoff C minor. On Wednesday I happened to be in Manchester, and so was he. I consulted the newspaper. Rachmaninoff C minor. On Saturday I was in Birmingham, and so was he. Rachmaninoff C minor. The following week I was in London, and you know who was there, playing the Rachmaninoff C minor. Later in the week, in another town, I noticed that he was playing that night with the local orchestra. I am afraid that I did not look at the program. It was not until quite later that I managed to catch him off guard in a solo recital. Very fine, too. He is reputed to have sworn a mighty oath that when the war ended he would retire for a few years and not only restudy his repertoire but learn a new one, never play the Rachmaninoff C minor as long as he lived. But alas! he did not retire. He did not re-study his repertoire, and he continued to play the Rachmaninoff Second. And he is nowhere near the pianist that he was in pre-war days. But, then again, much the same thing happened to other British pianists during the war. Too much prosperity, of a certain sort, can be a dangerous thing.



PRE-WAR SCENES IN SOUTHERN KOREA . . . Lt. Gen. John R. Hodge, Commanding General of U. S. Armed Forces in Korea, on April 25, 1948, presents a French horn to Lim Won Sik, conductor of the Korean National Symphony, the first of a group of instruments bought from contributions by American occupation personnel. Right, the Korean National Symphony, with this conductor, presenting a U. S.-Korean Goodwill Concert, the same day, the program including Douglas Moore's Village Music Suite (first U. S. work heard in Korea).—(U. S. Army Photos)

U. S. Sponsored Korean Music A War Casualty

By James G. Deane

WASHINGTON.—Music is one of the casualties of the Korean war.

When the Communist North Koreans launched their attack June 25 across the 38th Parallel, an American was preparing in Seoul to conduct two concerts by the Seoul Symphony Orchestra. In Washington the State Department was completing plans to bring the orchestra's chief Korean conductor to the United States for a three-month visit.

The concerts in Seoul never were given. Rolf Jacoby, State Department cultural officer, who was to have led them on July 2 and 3, fled the city with other American civilians, and the fate of the 50 orchestra players has not yet been reported. As for the State Department's goodwill gesture, which would have brought Conductor John S. Kim possibly to guest-conduct some of our leading orchestras this fall, it probably will have to be abandoned—along with nearly five years of efforts to encourage western music in Korea—until after the present struggle, when presumably everything will have to start from scratch again.

Native Conductor's Training

Mr. Kim (whose Korean name actually is Kim Saing Lyu) never has been in the United States, according to State Department officials. A North Korean by birth, he was educated at a "middle" school in Seoul and at Chosun Christian University there—one of the colleges set up by American missionary groups. He received his bachelor of arts degree in 1939, then studied for a year at Imperial University in Tokyo. He became active in a chamber music group in Seoul and in 1945 became concertmaster of the Korea Symphony Orchestra, later establishing his own Seoul Philharmonic. The separate orchestras now have been merged.

The 37-year-old conductor, who speaks good English, was to have visited several major orchestras under his grant-in-aid here, including the Boston, New York Philharmonic, Philadelphia and National of Washington. He hoped to observe their work and, if possible, conduct them himself.

A colleague of Mr. Kim's, Lim Won Sik, spent last summer at Tanglewood studying in a conducting class under Serge Koussevitzky and Leonard Bernstein. He led numerous concerts in Seoul during the American occupation from 1945 to 1949, including some presented expressly for Army personnel, who by their ticket purchases helped to provide needed instruments and other supplies.

Orchestra American-Sponsored

While inadequately equipped, the orchestra represented a major cultural achievement in a country where western music had been severely frowned on during 40 years of Japanese rule. It was only because Koreans had studied and played in Japan and Manchuria that the necessary musicians could be found. But, once assembled, they worked with enthusiasm and often without pay—with little more than moral encouragement from the military government, but at least with that much.

Americans eventually raised a fund for purchase of instruments. Lt. Gen. John R. Hodge, commander of the occupation forces, personally presented the first one to the conductor.

While in the occupation force this writer heard two of the orchestra's concerts. One, in an Army service club, included a movement from Beethoven's Fifth Symphony. Another, at Seoul's modern International Theater, was remarkable not only for the music—which included movements of Tchaikovsky's Fifth Symphony—but for its capacity Korean audience, which listened with interest despite children's screams and an occasional dog wandering along an aisle! The applause at the end outdid that in many an American hall.

Music Just Before Hostilities

Ralph Busick, who heads the State Department's northeast Asia section in Washington, heard a concert in Seoul just a few days before the attack (he left June 21). It was devoted to operatic excerpts—including the quartet from Rigoletto and arias from Carmen and Pagliacci. He was struck, he said, by the intent expressions of the audience. The Koreans apparently are developing a great liking for the classics, despite the disparity between occidental music and their own, typically oriental kind.

Mr. Jacoby, who conducted the orchestra on a regular basis for a 16-month period in 1947 and 1948, reported a native preference for Tchaikovsky among composers and for Schubert's "Unfinished" among symphonies.

Chamber music also was presented frequently. The writer attended several of a series of quartet concerts. At one musicale a Korean soprano sang Swanee River in her native tongue—a feat that lingers in the memory.

Scores Sent from U. S.

Much of this activity relied on music supplied from the United States. The State Department, until war broke out, was supplying music, recordings and other materials to nine information centers, from which they were loaned to Korean musicians. The music was all American. The orchestral library at Seoul amounted to about 35 works, complete with both scores and parts. The department also served as the transmitting agency for gifts from the National Federation of Music Clubs, whose Des Moines chapter had just dispatched 600 pounds of music and textbooks when the fighting started. Korean radio stations were regularly supplied with records by the department, also of American music.

Resumption of these services awaits the end of hostilities. With the new attention that has been focused on the country—which, in its entirety, numbers some 30 millions (the world's 13th largest population)—perhaps more will be done then to foster its acceptance of western music.

Warfield in Australia

William Warfield's concert tour of Australia has not only been extended but he has been cited twice by the radio magazine, Listening In. He has already sung four concerts with Otto Klemperer and the Brisbane Symphony and, in addition to his regular concerts, has been performing for veterans' hospitals, children's hospitals and aboriginal churches.

CREDOS OF SOME PIANO

LESCHETIZKY IN SERIOUS MOOD.

The Disputed "Method" Of Theodore Leschetizky

By Avis Bliven Charbonnel

MUCH controversy has arisen over the question, "Did Leschetizky or did he not have a distinctive method, stamped with his approval and demanded of students aspiring to study with him?" There are some who maintain he did, while others say emphatically he did not.

The *antis* could clarify the confusion if they were to admit that Leschetizky did not *teach* his method, but assigned that laborious job to a group of assistants (*vorbereiters*), his artist pupils, while he himself concentrated on the interpretation of a composition conditioned, of course, by the talent and temperament of the student. The technical equipment, his special brand, was well established by the times the student played for the Herr Professor. With him, naturally, the technique served only as a means to an end.

What the Photographs Show

Two books written by his assisting teachers, Frl. Marie Prentner and Malvine Bree, entitled The Leschetizky Method, contain photographs of the professor's hand. Obviously, this was done with his consent, for any one knowing the fiery pedagogue could not imagine he was unconscious or in a state of coma when the photographs were taken.

The pictures demonstrate a position of the hand, arched by the knuckles (the strongest support for the fingers), the curve extending to the tip of the fingers; the thumb extension, making for a wide reach and flexibility, depriving it of too heavy a tone production; the straight little finger, freeing it from the domination of the fourth, strengthening it too, and holding up the arched knuckles. The flexible, relaxed wrist, the pressure touch, the prepared position for changing technical passages—all of these testify to a well-thought-out method, viz., the "Leschetizky," which his pupils learned.

Ask a surgeon to observe the movement of muscles in the body, arms and hands while you play the Leschetizky exercises, and he will endorse them, because he will say they permit natural movements of these muscles that go along with, instead of against, Nature.

There are Leschetizky students who quote the Professor as saying "he had no method," and I have sat in the master's class, or at a private lesson, when he ranted and raved against those who accused him of endorsing this undesirable thing. These emotional outbursts were prompted by a sarcastic jibe from his arch-enemy, Prof. Julius Epstein, teaching piano in the Vienna Conservatory of Music, who was morbidly jealous of Leschetizky's world-wide fame. To taunt his rival with an uncomplimentary remark referring to the "set Leschetizky method" was a temptation Epstein could not resist. Occasionally an unfriendly critical article was published in a newspaper or a musical magazine, which did not escape the Professor's notice. Nevertheless, every thoughtful student must have evaluated these satirical remarks at their true face value, for they knew there was a method, and that from experience the beneficial results were incalculable.

Paderewski's autobiography relates his reasons for going to Leschetizky, mainly because he needed piano technique, the lack of which had frustrated his ambition for a career—and he had been told by his friend Modjeska that the only teacher who could supply what he needed was Theodore Leschetizky.

Playing for the Professor

When I first played for Leschetizky after three months of work on the new technique with Frl. Prentner, I well remember how he wriggled and shook my arms while I was playing, thus testing the relaxation of my arms and wrists, and the firm finger pressure on the keys.

My personal experience thus would give the lie to the "no method" theory.

This great teacher, who turned out an impressive number of virtuosi, no matter how great an artist, musician and interpreter he was, could never have succeeded had he endorsed a hit or miss method of playing.

Viewpoints on the Teaching of Matthay

By Bruce Simonds

In accounting for the extraordinary success of Tobias Matthay as a teacher, I would say that it was the result of three factors in his character; he was a scientist, an artist and a profound student of human nature.

Since the majority of music students know him only through his writings, it is perhaps natural that they should think his scientific approach the most characteristic. His first book, The Act of Touch, was probably the most detailed and scientific description of piano technique up to that time. This book, difficult and complicated as it is—("Oh, that book!" Matthay exclaimed to me, "My first book and my worst!")—was the result of many years of observing great pianists, especially Anton Rubinstein, and of careful experimentation at the piano, both with himself and his pupils. How did the muscles of arms, hands and fingers work when one played easily and effectively? Matthay spared no pains to find out.

As many of his ideas have now been generally accepted, it is not surprising that some people have forgotten whose they originally were. They seem so natural to us that it is virtually impossible to realize how revolutionary they appeared when first written. Some idea of their novelty may be gleaned from the fact that in his desire to clarify them, Matthay went over the ground again and again in that book, laying himself open to the charge of prolixity, even confusion. Such prolixity is apt to accompany great detail; and the fact that Matthay was brought up speaking both English and German made it hard at first for him to acquire a pure, concise English style. All his life he strove for simplification, and the later books, such as The Visible and Invisible in Pianoforte Technique, are a great improvement on The Act of Touch.

Scientist and Artist

Matthay was not only a scientist, but an artist—that is, a person with a keen aural sense and highly sensitive imagination, as his Musical Interpretation shows. Lessons with him were never devoted to the study of scientific principles alone. He always focussed attention on the music. So it happened that one learned more from him about rhythm, tone, shape, inflection than from many another teacher, and one was constantly given general principles for performance.

Matthay's own taste in music was remarkably eclectic, though as was quite

LEOPOLD GODOWSKY (right) and ISIDOR PHILIPP in an amicable meeting some years ago. (Photo—Delar)

understandable in one of his generation and background, he was most attracted to Chopin and Schumann. He had a positive genius for making the most hackneyed pieces, such as the third Ballade of Chopin, "come alive" at a lesson. The long list of composers from Buxtehude to Bax represented at his interminable but exciting students' concerts is an eloquent witness to his interest in all the music written for the clavier or piano from the 17th century to the present day. He had a strong sense of different styles and no one left his studio playing Mozart like Chopin or Beethoven like Brahms.

In his knowledge of human nature, Matthay was amazing. Some teachers have held their pupils at a distance, as it were, through fascination or brilliance of some kind or other. Matthay aroused his students' affection. Not only were they aware that he was ready to impart to them all that he knew, and that he possessed the power to make them see beauty in music which they had not before seen, but they were also conscious of an intense interest, paternal or avuncular (he was "Uncle Tobs" to them all) in their musical achievement.

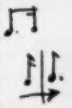
Friendly Counsel

He had the faculty of encouraging them even while he made drastic criticisms. "Play your worst for me—then I can teach you something!" he exclaimed; but he had all sorts of devices to put his pupils at their ease, so that they came away feeling that they had played better than usual in spite of his constant admonitions. Constructive suggestions predominated. Experience in playing and submitting to criticism before others was gained; for students, instead of quaking in an anteroom until their turn came, were encouraged to listen to other lessons. A séance of abnormal length (which was normal) might be interrupted by tea or a walk; but during the time spent at the keyboard, concentration on the matter in hand was intense.

"*Why* do you do this? *How* are you going to practise that? *Where* is the climax of this phrase? *What* do you think is the effect of this harmonic progression?"—Such questions taught the pupil to begin to think for himself; no wonder he was grateful. Here was a teacher who realized and stated that no one could teach anybody else anything; all one could do was to help others to learn. Such complete humility of spirit, coupled with extensive scientific knowledge and sensitive artistic feeling, made Tobias Matthay a rare teacher indeed.

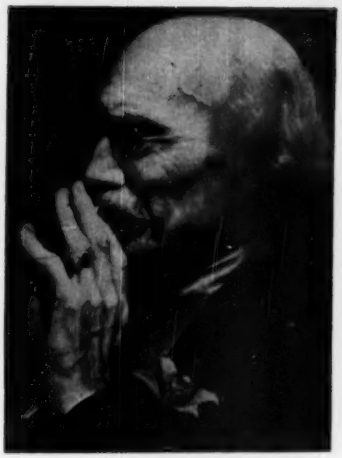
A Notable Innovator

By Richard McClanahan

In thinking back over the many years in which Matthay and his contributions to the teaching and playing of the piano have in one way or another influenced me, I think first of Peter Lutkin, former Dean of the School of Music of Northwestern University at Evanston, Ill. 'Way back in 1917, while I was still an undergraduate there, and while on a walk with the Dean, he called my attention to Matthay's Musical Interpretation, and especially to his ideas on Rhythmical Progression as expressed in Chapter II of that book. Dean Lutkin remarked on the fact that the 16th note in the rhythmical figure  seems to belong to the following 8th note, not to the preceding one, thus: He added he didn't know why but that it certainly felt that way, as pointed out by Matthay.

Musical Interpretation (Boston Music Co.) was published in 1912, but the idea was presented much earlier—in 1903 in his The Act of Touch (page 42), and in 1905 in his First Principles (page 126), and was always a characteristic feature of Matthay's personal teaching. This conception of rhythm as continuous, purposeful movement (he used to speak of "notes intelligently on the run") is perhaps his most valuable contribution to music teaching. Let me here add that he would be the last to claim that this was anything new *as far as the artist was concerned*. He simply claimed that, since this was the way in which artists had always felt music, it should therefore be the way in which students were taught music, especially since notation and the look of note-groups and measure-lines predisposes the student to just the opposite tendency—i.e., to thinking "from," rather than "towards."

His next important contribution was in directing the student's attention to the kinaesthetic sense, or "work-sense," as he called it, in teaching touch and tone. This was summed up in his term "key-resistance," which meant that the resistance offered by the keys varied with the tone-amount. Actually, the resistance of the keys does not vary, only that of the fingers in working with the keys; but the term was graphic enough to catch the attention of the ordinary student, and as such justified itself. It was Matthay's glory, certainly to his credit, that he could make the ordinary student play well—in fact, a London critic once said he could make a hippopotamus play the piano! Note that I say "play well"—I do not say "like a genius," which prompts the following observation. In the writer's humble opinion, too much value is placed upon talent in the field of music-teaching, since the vast majority of students do not wish to play professionally, or to make a living by music, but wish to pursue music as an element of culture, which is a very worthy and sufficient motive.



MATTHAY STRESSING A PHRASE.

Stressed Tactile Sense

Matthay also stressed the importance of the tactile sense—the surface sense located in the skin and which is so highly developed in the blind. I remember his saying that it was difficult to say which was the more important sense to the pianist—the kinaesthetic, or the tactile. Above all, of course, he insisted upon listening, but he did not forget to include the two factors mentioned above, so that the wishes of the ear could readily be achieved.

By such practical means he made the tones which the pianist produces sound "conscious," which was the ideal held up before Amy Fay by Deppe—conscious, intentional, and from within, which quality is so beautifully exemplified in the playing of his best pupils. Finally, he always insisted that he had not invented a method, that all he had done was to direct the student's attention onto the proper things.

Godowsky and His Pianistic Philosophy

By Rose Haberman Widder

Godowsky's creed was: "Music is a Science as well as an Art," and all problems of teaching and interpretation were approached from both angles. His first concern was that one must conquer the problem of weight and relaxation in playing. Relaxing shoulder muscles, one was to drop the entire weight of the arm to each finger on the key, thus letting the keyboard support the arm, in the same manner as an armchair supports the body. This produced a full, warm tone as opposed to a percussion or pressure tone, so much in favor today on the concert stage.

Godowsky's explanation of the word "technique," so often misused and misunderstood, opened an entirely new concept to me. He relished the fact that some disgruntled critics derisively called him a technician. "But, really," he said, with a twinkle in his sometimes sad and sometimes merry eyes, "they are paying me a great compliment. Technique in my estimation comprises everything in the pianistic art: phrasing, pedaling, dynamics, agogics, rhythm, and—of paramount importance—fingering. A most subtle study is necessary in order to obtain an essential legato; this must be achieved by the fingers, not by the feet on the pedal. And rhythm! It seems at times as if all the world plays *out of time*."

Re. Technical Exercises

For technical exercises he advocated difficult passages of standard masterworks, from which to construct our own exercises to fit our needs. Most of the Chopin Etudes served this purpose well; also his own magnificent transcriptions of these Etudes for the left hand. For small hands he used many of Philipp's exercises, especially those built upon the diminished seventh chord in all keys in an endless variety of finger combinations and actions, thus producing absolute independence and extension of the fingers.

The musical content of any composition underwent his exhaustive scrutiny. A most wonderful experience was his way of bringing to light hidden voices to be delicately emphasized. This necessitated perfect control of each finger in-

(*Continued on page 12*)

Berkshire Festival Presents Opera Novelties

SCENE FROM ACT III of Ibert's Le Roi d'Yvetot, showing entrance of the Elders: inset, Jacques Ibert, the composer, left, and Dr. Jan Popper, musical director of the work. (Whitestone Photos)

By Dr. Henry W. Levinger

LENOX, MASS.—The Berkshire Festival —whose Music Centre under the direction of Serge Koussevitzky represents a most progressive educational institution of international importance—this year again offered for attending throngs several interesting premieres. Notably, the Opera Department gave the American first hearing of Le Roi d'Yvetot, comic opera by Jacques Ibert, one of France's most notable composers, who also honored the school by gracing its roster of teachers.

The work has had some 300 hearings on various European stages since its world premiere at the Paris Opéra-Comique in 1930. The book, by Jean Limouzin and André de la Tourrasse, draws its material from a ballad of the Napoleonic era, in which Béranger extolled the virtues of Yvetot's King. The plot is based on a rebellion of the community against the monarch, but the cares of government prevent the peasants from effectively cultivating their lands. The women stage a counter-revolution to restore their former happy state. There is a tender romance between a servant girl, Jeanneton, and the King, the former at the end becoming Queen of Yvetot.

Scoring Is Brilliant

Ibert's music shows the hand of a master craftsman. The score is orchestrated with brilliancy, the ensembles sometimes recalling the transparency of Verdi's style in Falstaff. It is in the lyric passages where it falls short, although the end of the third act—a love duet between the King and Jeanneton—has a heart-warming intensity, and there are brief tuneful airs elsewhere.

The excellent musical director was Dr. Jan Popper, acting head of the Opera Department, and on the faculty of the University of California in Los Angeles. The stage direction was animated, under F. Cowles Strickland, of Stanford University. G. Philippe De Rosier designed the charming stylized settings, and tasteful costumes were created by Leo Van Witsen. The title role was sung by Manfred Hecht, baritone, with good musicianship and vocal expression. Jeanneton was portrayed by Ewan Harbrecht with bell-like tones, and naturalness. Beatrice Bush-Kane as Catherine showed a sense for comedy and sang her part well. As the Innkeepers, representing two powers competing for the favor of the people of Yvetot, Sumner Crockett and Fernand Martel (Earl Ringland and Thomas Holt in the second performance) were effective, as was Robert Minser as the Elder. The composer shared in the ovations at the conclusion.

A stage performance was accorded to Lukas Foss' The Jumping Frog, conducted by the composer and staged by Sarah Caldwell. Discussed in this publication when premiered in Bloomington, Ind., the work with Luis Pichardo, Nino Luciano, Carmon Caplinger, Eunice Alberts, Mac Morgan, Gene Cox and Albert Basso as leads had a resounding success.

Earlier, the Opera Department gave a new version of Mozart's La Finta Giardiniera, adapted and staged by Sarah Caldwell, which had certain weaknesses in a stylistic sense, but proved an interesting experiment. The performance was an animated one.

Bach Commemoration

Perhaps the most impressive event of the series was Bach's B minor Mass, under Koussevitzky, with the Festival Chorus prepared by Hugh Ross, which climaxed the commemoration of the composer's bicentenary. The conductor imbued his reading with just enough Romantic feeling to stress the humanitarian impact of the tremendous score. There was a steadily progressing climax from the Kyrie to the majestic fugue of the Cum Sancto Spiritu, which closed the first half. After a two hours' intermission the remainder of the work enthalled the thousands of listeners with undiminished power.

During the Crucifixit a brief rainstorm took place, but—dramatically—the stars came out while chorus and soloists sang the story of the Transfiguration. The vocal soloists were Adele Addison, Eunice Alberts, David Lloyd, and James Pease, while instrumental solo parts were played by Richard Burgin, violin; James Stagliano, horn; Georges Laurent, flute, Louis Speyer and Jean Devergie, oboi d'amore, E. Power Biggs, organ, and Erwin Bodky, harpsichord.

After the opening Bach-Mozart series, five concerts of Bach works were presented through the generosity of Mrs. Coolidge and the Elizabeth Sprague Coolidge Foundation in the Library of Congress. Artists in this series were James Friskin, piano; the Roth String Quartet; Alexander Schneider, violin; Erwin Bodky, harpsichord; Alfred Zighera, cello; Georges Laurent, flute; Alfred Krips, violin; Joseph dePasquale and Eugene Lehner, violas, and Mischa Nieland, cello.

Mrs. Roosevelt as Narrator

Tanglewood on Parade, the annual day of unusual musical features, included the much-heralded appearance of Mrs. Eleanor Roosevelt as narrator in Prokofieff's Peter and the Wolf, under Koussevitzky's baton. The audience rose when she entered, and her warmth and simplicity of manner were reflected in her poised and skillful declamation.

Waltzing on the lawn ended a day of manifold activities, which included the student orchestra of Dept. I in a concert at the Shed, while at the Theatre Concert Hall opera scenes were given, winding up with Puccini's Gianni Schicchi complete, as directed by Sarah Caldwell, Mac Morgan excellent in the title role. In the Orchard, the chorus gave a demonstration rehearsal, and in the Chamber Music Hall that department also offered a program.

Festival Concerts

Koussevitzky opened the main series with a deeply moving reading of Beethoven's Eroica and Sibelius' Second Symphony in D major. His next program combined Bruckner's Symphony No. 7 with Debussy's Two Nocturnes and La Mer, all projected with consummate mastery and received by the audiences enthusiastically. He closed the festival with Prokofieff's Fifth Symphony and Brahms' Symphony No. 1 evoking a demonstration from the 12,500 present.

Victor de Sabata, as a guest conductor, led two concerts which were rather of the "pop"-concert variety. There can be no doubt as to the conductorial virtuosity of the Italian guest, but his musicianship is open to question at times. He is a painter who seems to know only black and white, strives for theatrical climaxes rather than structural design. Hence his best achievements was Respighi's Pines of Rome, his poorest Schubert's Unfinished Symphony and Beethoven's Fifth.

Leonard Bernstein appeared twice as

conductor, devoted half of his first evening to contemporary American music. There was ample proof that our music has definitely come of age. Shapero's Adagio from the Symphony for Classical Orchestra, a deeply sincere work of great emotional impact, was followed by David Diamond's Timon of Athens, a symphonic portrait (after Shakespeare). In this psycho-orchestral study, Mr. Diamond has found a convincing language for his remarkable talent. The piece has persuasive grandeur and sympathy with the central character.

Lukas Foss' The Song of Songs, in which Ellabelle Davis excelled as soloist, brought the youthful composer on stage together with his devoted interpreters. Brahms' Symphony No. 4 ended the concert.

In his second concert Bernstein appeared as soloist in Ravel's Piano Concerto, after conducting the Mother Goose Suite and Alborado del Gracioso by the same composer. He closed with a striking rendition of Berlioz' Romeo and Juliet.

Eleazar de Carvalho, who appeared at the head of the Boston Symphony in one program, had the valuable assistance of Joseph de Pasquale as viola soloist in Berlioz' Harold in Italy. The second half of his program opened with Jacques Ibert's Escales and ended excitingly with Villa-Lobos' Choros No. 10, the latter with the assistance of the Festival Chorus. The audience showered soloist, conductor and Ibert with applause.

Noteworthy was the American premiere of Jan Meyerowitz's Herodiade for soprano, contralto and orchestra, with Sara Carter, soprano, and Arlouine Goodjohn, alto, as soloists and Howard Shanet conducting.

Other events were a chamber music series, including some contemporary works; the E. Power Biggs weekly organ concerts and lectures by Julius Herford, both devoted to Bach; a concert of Mozart given by the Alumni Association, with Irene Rosenberg, James Pease, George Moleux, Raymond Taubman, Diran Chertavian, Gunther Jacobius and Wayne Barrington as participants; a program of contemporary music arranged by the students; various song recitals; and chamber orchestra concerts led by Carvalho, climaxed by a telling reading of Schoenberg's Chamber Symphony.

Carmel Bach Fete Stirs Throng

CARMEL-BY-THE-SEA, CALIF. — For the 13th annual Carmel Bach Festival, the founders and producers, Dene Denny and Hazel Watrous, prepared an eight-day celebration of the Bach bicentennial, July 16 to 23. Virtually the whole Monterey Peninsula was involved in the 17 morning, afternoon and evening events. There were 63 chorus members and 47 instrumentalists assembled by Gastone Usigli, who this year conducted for the tenth time. Audience interest was widespread, seventy-five per cent of the attendance being composed of visitors from other parts of the West.

Although it has been traditional to give the B Minor Mass the last night of the festival, this year it was the opening performance, with the St. John Passion as the final event on July 23. Another notable offering was the premiere of July 19 of The Art of the Fugue, as orchestrated by Gastone Usigli. Alfred Frankenstein lectured on the latter and on the St. John Passion, preparing the listeners for the hearings. All the preludes and fugues of the Well-Tempered Clavier were played in three sessions by Maxim Schapiro who also was soloist in the Piano Concerto in C major. Ludwig Altman gave organ recitals, and at the second was joined for the Trio Sonata from The Musical Offering by Mr. Usigli, conductor; Floyd Stancliff, flute; Ralph Watilo, oboe; Ervin Mautner, violin, and Jean McGuire, cello.

CARMEL FESTIVAL HEADS . . . Dene Denny and Hazel Watrous, founders and producing managers of the annual California series. (Photo—Kaldor-Bates, Carmel)

Soloists Score

Brandenburg Concerti interspersed the chamber music programs. Among the soloists in concerti for various instruments, Randolph Hokanson scored in that in D minor for piano and orchestra; later, Mr. Hokanson, playing the Toccata in F sharp minor, Italian Concerto and Chromatique Fantasy and Fugue won such prolonged applause that he gave the festival's only encore.

Among highlights in the vocal portions was Olive Mae Beach's singing of the first aria of the cantata, Jauchzet Gott in allen Landen, her beauty and grace making even more acceptable the evidences of her talent and power. In the St. John Passion, Monas Harlan's tenor aria Ah! My Soul was especially moving. The cello had as able exponent Marian Davies in the Concerto in D for that instrument and orchestra, and several other appearances. Stanley Plummer was the violin soloist in the Concerto in A minor, and Mr. Mautner for the F minor Concerto.

The vocal soloists for the Mass were Phyllis Moffet, soprano; Dan Lenoir Hosack, mezzo; Katherine Hilgenberg, alto; Russell Horton, tenor, and Ralph Isbell, bass, while for the St. John Passion the chief singers were Miss Beach, Miss Hilgenberg, Mr. Harlan and Mr. Isbell. Another soloist, Noel Sullivan, bass, sang a passage from the St. Matthew Passion and the Geistliche Lieder.

A non-Bach offering was Mozart's Divertimento No. 13, in F major, with Watilo and Kraus, oboes; Culley and Norris, horns; Douglas Craig and Harold Hanson, bassoons. Messrs. Stancliff, Plummer and Linsley were the soloists in Bach's Sonata for flute, violin and oboe.

G. C.

Boston Symphony Names Guests

BOSTON. — Charles Munch has invited Serge Koussevitzky and Pierre Monteux to serve as guest conductors of the Boston Symphony Orchestra during his midwinter vacation. Thus the ensemble, as part of its 70th anniversary celebration, will be heard under two men notably associated with its past.

According to a letter sent to subscribers by Henry B. Cabot, president of the board of trustees, the orchestra needs funds immediately available to meet a deficit caused by the loss of $165,000 through proposed taxation. All subscribers have been asked to add voluntarily 20 per cent to their remittances to make up a sum which, it had been hoped, would be removed through tax repeal.

BERKSHIRE FESTIVAL "CANDID" SHOT . . . Dr. Serge Koussevitzky on the verandah of his home in Lenox, Mass., with Pierre Luboshutz and Genia Nemenoff, duo-pianists, soloists on July 23 in Mozart's Concerto in E flat major at the festival.

Among summer events in this region, besides the Berkshire Festival (reported elsewhere) were several series of concerts at Peterborough, N. H. In the MacDowell Pageant Theatre there, a charming natural outdoor amphitheatre, I heard the New Music String Quartet (Erle, Raimondi, Trampler, Adam) play works by Beethoven, Douglas Moore, Wolf and Debussy. Performances and music were good, but there was no mention on the printed list that the so-called "String Quartet," op. 14, was a transcription of a piano sonata.

Another trip was to Plymouth Rock Center of Music, where, in the old Massachusetts town, David Blair McClosky presented the first performance of the Legend of Hex Mountain by Florence Wickham with George Poinar the music director and Hans Busch, stage director. The story concerns witchcraft in the Amish part of Pennsylvania, 1778. Sets were effective, staging good and the music pleasant enough to make, with some revision, a very acceptable Broadway musical comedy. Singing and acting of uniform good quality enlisted the services of Evelyn Keller, Anton Marco, Dorothee Manski, Howard Jarrat, Leon Rothier, Monica Coryeo, Jack Hagelberger, Jack Lee and Gloria Falledtoft.

JULES WOLFFERS.

New Dutch Opera Staged In Brilliant Holland Series

By Frits Noske

THE HAGUE.—Premieres brought especial interest to the Holland Festival this year. Particular anticipation centered around a new Dutch opera, Philomela, with score by Hendrik Andriessen, and book by the Netherlands poet Jan Engelman. It is based on a rather gruesome episode in Ovid's Metamorphoses in which Tereus, the tyrant, violates Philomela, and she in revenge has his children served to him at a banquet; the conclusion mercifully shows the heroine changed into a nightingale. The text is not ideally fitted for the operatic stage, but the music sounds fresh, warmly alive, mounting to an impressive conclusion, the orchestration skillful and the vocal writing effective.

As presented by the Netherlands Opera, the dramatic roles of Prokne and Tereus, sung by Greet Koeman and Theo Baylé, were especially convincing in their dramatic vocalism. Other major parts enlisted Gerard Groot as Pandion, King of Attica, and Louise de Vries as Philomela. The beautiful stylized scenery was the work of Charles Roelofsz. Van der Vies was the stage director, and the ballet was trained by Darja Collin. Paul Pella, the conductor, brought the whole production to a high degree of ensemble perfection.

Another success of the festival was Ravel's ironic and sparkling comedy, L'Heure Espagnole, with a cast including Lidy van der Veen as Concepcion, Vroons as Gonzalve and Baylé as Ramiro, and conducted to perfection by Monteux.

Sharing the bill this year was Une Éducation Manquée, a sprightly little "comédie musicale" by Chabrier. The cast comprised Koeman (Gontran), de Vries (Hélène) and Baylé (Pausanias). The charming music was excellently conducted by Charles Bruck.

Monteux Leads Oberon

The Netherlands Opera premiered its production of Weber's Oberon under Pierre Monteux, who celebrated his 75th birthday on this occasion. The work received a warm welcome, though it has never become a favorite. The libretto lacks dramatic "punch," and despite its many beauties the score also is deficient in sustained musical appeal. It was not an easy task for Van der Vies, the stage director, to work out an acceptable action. The fine Overture was beautifully played, and the cast members as a whole were well suited to their roles. Special mention is deserved by Frans Vroons as Huon, Jos Burcksen as Scherasmin, and Anna Pollak as Fatime. Gré Brouwenstein merited praise for her singing as Rezia. Gré Landzaat showed animated acting as Puck. Monteux conducted with high musical skill.

Kleiber Conducts Walkuere

The performance of Wagner's Walkuere offered by the Wagner-Vereniging both at Amsterdam and The Hague, with Erich Kleiber giving his decisive imprint to the production, was impressive. The whole ensemble seemed to be under his spell. Gunther Treptow alternated with Max Lorenz as Siegmund. The love duet (we heard the latter tenor) with Doris Doree as Sieglinde was a highlight. Margarete Klose made an expressive Fricka. Ferdinand Frantz as Wotan and Helena Braun as Bruennhilde were at their best in the third act. Sven Nilsson added to the dramatic effect with his Hunding, and the Concertgebouw Orchestra played the grandiose score excellently. This performance was greeted with an ovation.

VILLAINY IN ANCIENT GREECE . . . Scene from Hendrik Andriessen's new opera, Philomela, with Theo Baylé as the cruel Tereus and Louis de Vries as the heroine. (Photo © Particam Pictures)

Orchestral Highlights

The Festival opened at Amsterdam, in the presence of Queen Juliana and Prince Bernhard, with a gala concert performed by the Concertgebouw Orchestra conducted by Eduard van Beinum and with Dame Myra Hess as soloist in Mozart's Concerto in E flat major (K. 271). Pipjer's Third Symphony and Stravinsky's Oiseau de Feu suite were brilliantly interpreted.

At Scheveningen, Willem Van Otterloo opened the local series by the Residentie Orkest. He introduced a rarely-heard Mozart Symphony in C major (K. 338). Szymon Goldberg, violinist, was heard in the Beethoven Concerto, played with a big line and telling climaxes. Two contemporary works were El Salon Mexico by Aaron Copland and the Berkshire Symphonies by the young Dutch composer, Jurrian Andriessen.

Other highlights were two beautiful concerts by the Residentie conducted by Carl Schuricht and one by the Concertgebouw under Furtwaengler.

Bach commemorations were entrusted to Anthon van der Horst and the Bach Verenigung. The Mass in B minor was performed in the Gothic Church at Naarden, the Great Organ Mass in the Old Church at Amsterdam, with Van der Horst as soloist. Jenny van Wering, harpsichordist, played the Goldberg Variations, the Musical Offering was performed by the Alma Musica, and the St. John Passion sung at St. Jan's Church in Gouda.

Among performances at the chamber concerts held in the small hall of the Concertgebouw, one must single out the remarkable singing of young Victoria de los Angeles, the delightful reading of Schubert's Dichterliebe by Peter Pears and Benjamin Britten (at the piano). There were also recitals by the Dutch pianist Jan Odé, and the ensemble of Noëmi Perugia and Henriette Bosmans.

Enthusiastic audiences heard the Festival Chamber Orchestra under Szymon Goldberg in five programs at Amsterdam and Scheveningen, the ensemble being composed of members of the Concertgebouw.

Charles Munch led the Concertgebouw in Handel's Water Music, Bloch's Schelemo (Tibor de Machula, soloist), Roussel's Bacchus et Ariadne, Ravel's Valses nobles et sentimentales and second suite from Daphnis et Chloe. He was rightly feted by the audience.

Monteux directed the Toonkunst Choir and the Concertgebouw, with Annie Woud, Frans Vroons and Pierre Froumenty as soloists, in Berlioz's dramatic symphony, Romeo et Juliette.

Bernstein Symphony Bows

A highlight was Leonard Bernstein's appearance in two concerts with the Residentie. Though his conducting of Haydn was rather unconventional, he showed fine command of the orchestra in Mahler's Second, emotionally expressive, as given with Roos Boelsma, Dora van Doorn-Lindeman and the Hague Toonkunst Choir. In the other concert Bernstein's Second Symphony, The Age of Anxiety, with the composer at the piano and van Otterloo conducting, had its local premiere, and proved engrossing. Van Otterloo's Symphonietta for 16 wind instruments and Tchaikovsky's Fourth were also heard.

The Netherlands Chamber Choir sang old-time works by Obrecht, Okeghem, Brumel and Sweelinck, motets by J. S. Bach, and compositions by Des Pres, Van Delden, Voormolen, Dresden, Frank Martin (Cinq Chansons d'Ariel), the Canti de Prigionia by Dallapiccola (first concert performance).

Monte Carlo Ballet and Old Vic

The Monte Carlo Ballet presented its gala opening at The Hague in the presence of Queen Juliana. Toumanova danced Giselle and Petrouchka was given with Nicolai Orloff in the title role, Rosella Hightower as the Ballerina, and Raoul Celada as the Moor. Several other performances with varying bills presented Marjorie Tallchief, Ethery Pagava, Ana Ricarda, André Eglevsky and George Skibine.

The Old Vic Theatre Company presented Shakespeare's Hamlet and Goldsmith's She Stoops to Conquer, with Michael Redgrave as the lead in both.

The Holland Festival closed with a concert of the Residentie forces in the Schveningen Kursaal, conducted by van Otterloo, with Robert Casadesus giving a remarkably sensitive reading of the Saint-Saens Fourth Piano Concerto.

Demarquez Works Heard

The singer Suzanne Fatou and Suzanne Demarquez, musicologist and pianist, recently gave recitals in Nice and Paris, presenting songs by Scarlatti, Moussorgsky, Fauré, Ravel, Roussel and Mme. Demarquez. Numerous works by the latter, who is Paris correspondent for Musical Courier, were played over the French Radio, including the first performance of her Sonatina for Orchestra under Paul Bonneau, and Variations, Interlude and Tarantella for flute, strings and harp. The Société National de Musique also presented several of her piano compositions.

Buenos Aires Season Has Lyric Highlights

By Jorge M. White

BUENOS AIRES.—As previously reported in these columns, the Colon winter opera season opened with a performance of Die Walküre conducted by Dr. Karl Böhm in his first Argentine appearance. A somewhat uneven cast was heard. Tiana Lemnitz, a radiant vision as Sieglinde, contributed an artistic union of tone and text and an abundant measure of pathos. Margarete Klose, a commanding Fricka, gave a vigorous interpretation of real beauty. Gertrude Grob-Prändl sang Brünnhilde with clarity and surety, but missed the emotional depth of the part. Ludwig Suthaus was a satisfactory Siegmund. Joseph Herrmann (Wotan) and Joseph Greindl (Hunding) completed the principals, and Mmes. Cherry, Horakova, Negroni, Bandin, Ecygnard, Igarzabal, Giuliano and Brizzio gave clear enunciation to the utterances of the Valkyries. Dr. Otto Erhardt's *regie* was the traditional one, against the effective Hoffmulier *décors*. Dr. Böhm's reading was emotionally refined and of cumulative effect in climax.

The subsequent performance of Mozart's Die Zauberflöte featured Mme. Lemnitz as an incomparable Pamina, who exhibited unfailing vocal art combined with deep musical sensibility. Anton Dermota, as Tamino, looked the part, and enunciated his role with telling effect and style. Greindl sang Sarastro with tonal amplitude. Renato Cesari was a vivacious and well-voiced Papageno. Dora Peyrano (called at the eleventh hour) sang the Queen of the Night and gave a meritorious delivery of the difficult part. Mmes. Grob-Prändl, Cherry and Negroni were well cast as the Three Ladies, but as much cannot be said of the Three Youths. Böhm gave the Mozart score a musical and vitalizing presentation.

The best performance so far this season was the revival of Beethoven's Fidelio. Dr. Böhm provided a sensitive dramatic and tonally beautiful proclamation of the orchestral score, discreetly balanced with the voices on the stage. Mme. Grob-Prändl scored as the protagonist with sincere and affecting delivery. Olga Chelavine gave fluent singing to Marzelline. Eugenio Valori was a sympathetic Giacchino, Greindl was an opulent-voiced Rocco, and Herrmann was the Pizarro. The chorus sang beautifully.

Tosca, offered in commemoration of its 50th anniversary, was the first Italian opera heard this season. Mario del Monaco's romantic portrayal of Cavaradossi, sung with ardent, clarion-like high tones, stole the performance. The cast also included two newcomers—Elisabetta Barbatto as Tosca, and Enzo Mascherini as Scarpia. Antonino Votto was the experienced leader.

Janacek Opera Staged

The local premiere of Jenufa, opera in three acts by Leos Janacek, was in sheer magnificence of production and in splendor of singing one of the greatest artistic achievements of the Colon season. The vigorous score based on natural accents and declamation of human voice, supported by a rich orchestration, eloquently portrays the tragic story of Moravian peasant life with an abundant wealth of folklore melodies.

Dr. Böhm interpreted the brilliantly and expertly made music with stylistic tact and temperamental impetus. Margarete Klose performed the taxing part of Kostelnicka and made a deep impression through authority of vocalism and unflagging temperament. Tiana Lemnitz scored in the name part with pictorial suggestiveness, perfection of vocal production and art in singing line. Anton Dermota (Latza) reflected with telling power the moods of the part. Ludwig Suthaus was in fine fettle as Steva, and Ruzena Horakova's Burjovka was another finely finished interpretation. Dr. Otto Erhardt's stage direction had dramatic power and sustained theatrical interest. The new settings are atmospheric and beautiful in character, and were designed by Hector Basaldúa.

Traviata, conducted with brilliancy by Ferrucio Calusio, had Delia Rigal as a familiar protagonist who attained her big moments in the dramatic scenes of the second and fourth acts. Carlos Guichandut was an expert elder Germont, and Rafael Lagares was Alfredo.

Trovatore had a picturesque interpretation under the baton of Antonino Votto, an accomplished leader. Mario del Monaco (Manrico) sang with ease and brilliant top notes. A pleasant surprise was the debut of Disma del Ceco, young Italian singer, who scored a triumph as Azucena. Though her voice is rather light for the part, she delighted the audience with the freshness and beauty of her opulent tones. Elisabetta Barbatto was Leonora; another newcomer, Huc-Santana, revealed a magnificent bass voice as Ferrando. Mascherini was a discreet Conte di Luna. Mario Carlos Iroisi was the stage director.

On Sept. 12 the Paris Opéra Ballet Corps, with Tamara Toumanova and Serge Lifar as leading dancers, open a season of three weeks at the Colon.

Debut of the State Orchestra

The new State Symphonic Orchestra opened its season with a series of concerts conducted by Hector Panizza. The program included Wagner, Williams, Vivaldi, Strauss and Mendelssohn works brilliantly performed. Further concerts conducted by Robert Kinski featured Henryk Szeryng, violinist, and Witold Malcuzynski, pianist, as soloists.

A new series announced for July to October will include concerts conducted by Rafael Kubelik, Nino Sonzogno, Serge Celibidache, Ferrucio Calusio and Kinsky, with Malcuzynski, Solomon, Sigi Weissenberg, Alexandre Borovsky, Aldo Ciccolini, Inéz Gomez Carrillo and Raul Spivak as soloists.

Kubelik made his Argentine debut as head of the State Orchestra with an interpretatively stimulative and brilliantly performed program consisting of Bach's Suite No 4, Mozart's "Prague" Symphony, Gianneo's Overture for a Children's Comedy, and Beethoven's Seventh Symphony. A beautiful stylistic reading of the Bach pages and a rich and joyful proclamation of the Beethoven opus exhibited the conductor's outstanding merits. Gianneo's humorous tonal characterization based on the popular Sur le pont d'Avignon is resourceful and striking.

Notables in Recitals

An audience that packed the Colon auditorium, with several hundred seats on the stage, enthusiastically greeted Yehudi Menuhin in his reappearance after seven seasons. The violinist's assets of sensitive musicianship, beautiful tone quality and admirable technics are thoroughly familiar to North American readers. Theodore Saidenberg was the understanding piano assistant.

Alexander Brailowsky demonstrated that his technical prowess still serves him well, blended with the poise and maturity of his performances. The Bach Chaconne was sumptuously outlined. A further Beethoven Sonata (No. 3, Op. 31) had depth of emotion and fine structural feeling. There was strong response to the Chopin works, which had extreme brilliancy of execution and individual lyrical qualities.

Other piano concerts have as usual drawn enormous audiences, Claudio Arrau at the Grand Rex, Rudolf Firkusny, Friedrich Gulda, and Solomon at the Colon, and Malcuzynski at the Opera were royally received, Peter Wallfish, a newcomer, also had an auspicious debut at the Colon. Henryk Szeryng, now developed into a first-class violinist, offered several interesting novelties by Manuel Ponce, Mexican composer, a brief Sonata for violin and piano and a Concerto for violin and orchestra.

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PIANISTIC CREDOS

(Continued from page 7)

dividually. His own ten wonder digits always seemed like so many orchestral instruments, solving all complexities of polyphonic writing, in which his own compositions abound, with an unbelievable simplicity altogether enchanting. His magnificent mind, his keen intellect, his depth and tendency to profound research would have elevated him to the elect in almost any walk of life.

Schmitz Method Seeks Well-Rounded Art

The artistic heritage of E. Robert Schmitz, French pianist and teacher, is being carried on by the Schmitz School of Piano in San Francisco, and in ten other centers in the U. S. and Canada, some of these being connected with colleges and Universities, and others independent.

Mr. Schmitz, besides his activities as a piano recitalist and soloist, was the author of a number of books and technical treatises. The basic principles were fully expounded in his book, The Capture of Inspiration. His last work, on the piano music of Debussy, is soon to be released by the publisher.

E. ROBERT SCHMITZ

As outlined by his widow, Mme. Germaine Schmitz, director of the school in San Francisco, the over-all aim of the Schmitz method is to awaken the student's appreciation of the character common to all fine arts, such as form, balance, harmony, symmetry, perspective, dynamism, rhythm, and the like. It desires "to make the pianist's technical equipment such an integral part of that broader interpretative vision that it is a thing born from that vision and adequate to convey it."

Objective of the Schmitz Method is primarily to turn out fully equipped musicians as well as pianists. Instruction emphasizes the importance of the acquiring of a well-rounded general musical knowledge to serve the final purpose of interpreting as nearly as possible each work as it was conceived by the composer.

Instruction includes the constant investigation of the evolution of esthetics, form, counterpoint, harmony, scoring, and a minute analysis of the play of these factors as directives for the correct interpretation of the compositions.

The Historical Aspect

The historical aspect is considered to be of prime importance because the earlier composers wrote mostly for their own use. Their interpretations were their own, and they often neglected to indicate on their scores what they meant in the way of nuance—which has made interpretations far from clear. As a result, great liberties have been taken with these works by the virtuoso type of performers, who expressed their own egos at the expense of conveying to their audiences the true expression of the musical messages of the masters.

The Schmitz Method teaches its students that by calling forth all the historical knowledge of the epoch they will be greatly aided in deciphering not only the music as written, but the music as intended. Only by gaining a sympathetic knowledge of the composer and his motivating stimuli at the time of composition can the student give meaning to the true essence of each work.

Mme. Schmitz points out that the more one knows of a subject, the better he is able to give sincere appreciation in his expression. "Technique of performance and its teaching, when perfected through scientific verification, places a better means of expression at the disposal of the student and his inspired imagination, means which by greater fitness can only sharpen his desire to express fully.

"Technique," she states, "is then the natural derivative of these studies. It is a logically evolved set of orientations as to the motions based on the recognition of the piano as an instrument governed by laws of mechanics and physics, and of the body governed by its anatomical limitations and kinesiological functions."

Vienna Bach Fete Has Brilliant Scope

By Dr. Erwin Mittag

VIENNA.—The International Bach Festival organized by the Society of the Friends of Music was one of the most important events ever held in commemoration of one composer. It gave a cross-section of the entire secular and spiritual works of J. S. Bach. Ten choral societies, four orchestras and more than 60 soloists appeared in the series.

The St. John Passion was conducted by Guenther Ramin in authentic style, with the St. Thomas Church Choir of Leipzig, and the accompaniment of a small orchestra, partly of baroque instruments. The performance was extraordinarily impressive. The Vienna Symphony and the Singverein, conducted by Herbert von Karajan, gave an imposing rendition of the St. Matthew Passion, which had been rehearsed during many months. The rarely heard St. Luke Passion, carefully prepared by Ferdinand Grossmann, was something of an experiment in the musical field. The B minor Mass, also with Karajan as conductor, concluded the festival stirringly.

A partial list of the celebrities heard the festival includes Marcel Dupré, French organist, and Kathleen Ferrier, whose lovely voice was heard in vocal scores. Menuhin's reading of the E major Violin Concerto left a deep impression, as did the Concerto for Two Violins which he played with Wolfgang Schneiderhahn. Paul Hindemith and Volkmar Andreae each led an orchestral concert. Hermann Scherchen directed The Art of the Fugue, and Enrico Mainardi played the unaccompanied Cello Suites with masterly skill. The young English pianist, Denis Matthews, presented the Well-Tempered Clavier on four consecutive evenings. Vienna's most famous singers, among them Julius Patzak, the excellent Evangelist of the Passions; Irmgard Seefried, Elisabeth Schwarzkopf, Paul Schoeffler, Walther Ludwig scored.

Performances of Bach's sacred works took place in Eisenstadt, where Josef Haydn spent ten years as kapellmeister, and at St. Florian Monastery, where Bruckner worked and is buried.

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VISITORS TO VENICE . . . L. to R., Betty Ruth Nathan, pupil of Rosa Raisa and Giacomo Rimini; Mme. Raisa; Carole Longone of New York Operalogues; and Lois Gentile, another Raisa-Rimini pupil, who made her debut at the Verona Arena, Aug. 15, as Preziosilla in Forza del Destino.

Mexican Opera Closes With Fedora Revival

By Charles Poore

MEXICO, D. F.—The 1950 opera season came to a brilliant close with Giordano's Fedora—a happy choice, as the work is sufficiently glamorous, reflecting the luxurious and colorful life of a former period in Russia and Paris.

It was fortunate that the opera management retained for the principal parts two Italian singers who have been received with acclaim by the Mexican public—Giulietta Simionato, dramatic soprano from La Scala, and Mario Filippeschi, tenor from Rome. They gave authentic and vital impersonations, respectively, of the scheming Fedora, eventually caught in the net of her own weaving, and of Count Ipanov.

Fedora can stand on its own as drama, quite apart from its purpose as a story for musical setting. The music serves chiefly to emphasize and heighten the impending tragedy.

For this production, as for many others of the current season, the house was sold out—a rare and inspiring sight in the Bellas Artes, encouraging the management to offer several "extras," outside the regular subscription series, including La Boheme and Madame Butterfly, and to bring Stella Roman from New York to play the leads.

University Orchestra Series

The Orchestra of the University is playing a series of Sunday morning concerts in the Iris Theatre, with Mexican musicians directing, and with an occasional guest conductor. Latest of these guests to date was Frieder Weissmann, with the pianist Charlotte Martin as soloist in the "Emperor" Concerto.

Mr. Weissmann, in his opening number, the Prelude and Finale of the Tristan music, gave us the most authentic Wagner we have heard here in many a day, with all its emotional urge and its wondrous tonal color. And he achieved this with a student orchestra, and with limited rehearsal time. His other numbers, the Strauss Death and Transfiguration and the Dance of Salome, did not come off so well; again due in large part to lack of adequate rehearsal. Miss Martin, who recently concluded a successful tour of the Dominican Republic and who gave her first Carnegie Hall recital last year, is to be highly commended for her notable playing of the Beethoven Concerto. In spite of adverse conditions—a not too good instrument and with no rehearsal—she achieved a signal success, exhibiting tonal beauty, impeccable phrasing, and an occasional poetic touch rarely heard in this monumental work.

Graf Stages Operas in Italy

Dr. Herbert Graf recently returned from Italy and staged outdoor performances of Faust in Montreal, with Wilfred Pelletier conducting and Eleanor Steber as Marguerite. In Florence, after an absence of 12 years, he mounted Strauss' Elektra, conducted by Dimitri Mitropoulos, and Gluck's Iphigenie in Aulis, the latter in the Boboli Gardens. In Pompei, Handel's Julius Caesar was produced by the San Carlo Opera off Naples, and a cast of leading Italian singers, in the old Roman Theatre under his stage direction. This was the first time that an opera had been given in this edifice, 2,000 years old and the first performance in Italy of the Handel work.

Ciurlionis Ensemble's Concerts

The Ciurlionis Ensemble, a chorus of 50 Lithuanian artists, in native costume and using native instruments, will appear at the American Academy of Music, Philadelphia, Sept. 30, and Carnegie Hall, New York, Oct. 1. The conductor, Alfonsas Mikulsis, organized the group in 1940. They were disbanded by the war, and reformed in 1945. Mr. Mikulsis has conducted them in more than 300 concerts in Western Europe under the patronage of General Latre de Tassigny, Commandant of French occupation forces. They arrived in the United States in the fall of 1949 and made their American debut in Severence Hall, Cleveland, on March 26. The Ciurlionis Ensemble takes its name from a Lithuanian composer and painter.

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Barati Work Premiered In San Francisco

By Charlotte Hiller

SAN FRANCISCO.—Conducting the Barati Chamber Orchestra in San Francisco, George Barati, permanent conductor of the Honolulu Symphony Orchestra, presented two movements of his recently completed Chamber Concertino. The composer was cellist with the S. F. Symphony Orchestra for several years, and is a member of the California String Quartet. The Chamber Concertino, more than his earlier works, reveals Barati as developing a strong, individual idiom. The breadth of conception, supported by skilled use of orchestral instruments in an original, many-faceted manner, makes it a work of beauty. A critical audience received the two movements enthusiastically, and one hopes to hear the complete score soon.

As conductor Mr. Barati uses decisive, direct gestures sparingly. Especially the Beethoven Septet in E flat major seemed in his reading to contain many more colors and contrasts than are usually drawn from this score.

The first U. S. performance of the contemporary English composer Michael Tippett's Concerto for Double String Orchestra was also heard. The work opens with gay, dance-like tunes played by different string groups, and there follows a beautiful slow movement. However, neither musical ideas nor means employed show great originality, and the third movement adds little to its stature.

Désiré Ligeti, basso, sang the Bach Cantata No. 56, How Gladly Will I Bear the Cross, assisted by a small chorus and the orchestra. He used his sonorous voice with care and style; though too emotionally restrained, he projected the words and their meaning flawlessly. William Sargeant's oboe obbligato, accompanying one of Mr. Ligeti's arias, provided a high-point of the performance.

Novelties for Opera Season

The San Francisco Opera Association's season, Sept. 26 to Oct. 29, lists 39 performances at home and on tour. Single performances are announced for Sacramento and Fresno, besides 14 in Los Angeles.

Two operas new to the S. F. repertoire will be given, Mozart's Magic Flute (in English) and Wagner's Parsifal. Giordano's Andrea Chenier, last heard here in 1938, and Strauss' Salome in 1945, will be revived. Other works are Aida, Marriage of Figaro, Tristan und Isolde, Otello, Barber of Seville, Manon Lescaut, La Boheme, Lucia di Lammermoor and Madama Butterfly.

Renata Tebaldi, soprano; Mario Del Monaco, tenor, and Sigurd Bjoerling, baritone, will be heard for the first time in this country, Elena Nikolaidi in her initial American opera appearance. Local opera debuts will be made by Brenda Lewis and Giuseppe Di Stefano; Eugene Conley and Walter Fredericks appear for the first time with the company, and Hubert Norville, Ralph Herbert, Dezso Ernster and Yi-Kwei-Sze bow to this city.

Re-engaged are Licia Albanese, Kirsten Flagstad, Uta Graf, Dorothy Kirsten, Alice Ostrowski, Lily Pons, Bidu Sayao, Dorothy Warenskjold, sopranos; Herta Glaz, Claramae Turner, contraltos; Alessio De Paolis, Frederick Jagel, Charles Kullman, James Schwabacher, Ramon Vinay, tenors; John Brownlee, George Cehanovsky, John Ford, Enzo Mascherini, Giuseppe Valdengo, Francesco Valentino, Robert Weede, baritones; Salvatore Baccaloni, Désiré Ligeti, Italo Tajo, basses.

Musical staff members to make their San Francisco debuts are Peter Paul Fuchs, Richard Karp, Jonel Perlea and Nicola Rescigno.

Returning members of the musical staff are Kurt Herbert Adler, Paul Breisach, Fausto Cleva, Glauco Curiel, Antonio Dell'Orefice, Karl Kritz, besides Gaetano Merola, the general director.

Armando Agnini is technical and stage director; William Wymetal, stage director; Kurt Herbert Adler, chorus director; William Christensen, ballet master; Etienne Barone, stage manager; and Madi Bacon, director of the boys' chorus.

Opera Assn. Concert Series

The Opera Association Concert Division has announced seven concerts plus one opera from the coming season, a performance of Sadler's Wells Ballet, Nov. 9, and the opening night of Ballet Russe de Monte Carlo, Nov. 20, for its 1950-51 subscription series. The opera scheduled is Lucia, to be sung Oct. 2 by Lily Pons, Eugene Conley and others. Concert artists booked are Maryla Jonas, Nov. 27; Dorothy Maynor, Dec. 5; Joseph Szigeti, Jan. 3; William Kapell, Jan. 30; Elena Nikolaidi, Feb. 6; Helen Traubel, May 1; and Giuseppe Di Stefano, May 22.

Maurice Euphrat, 25-year-old San Francisco pianist, left on Aug. 14 for his first Australian and New Zealand tour. Arrangements were made by Euston M. Greene, Sydney, in collaboration with Spencer Barefoot Concert Management here, in charge of his American engagements. After his return in November, the pianist will be heard as guest artist with the San Francisco String Quartet and as soloist with the San José Symphony.

Teyte's Recitals

Maggie Teyte's recital at the San Francisco Museum of Art, Aug. 12, again revealed the soprano's affinity to the music of Debussy. Superlative performer that she is, her presentation of the final scene from Reynaldo Hahn's opera Mozart, and of such songs as Chausson's Le Temps des Lilas and Greensleeves in Vaughan Williams' arrangement were worthwhile enough experiences. But Debussy's cycle Le Promenoir des Deux Amants was sung with an artistic penetration and a subtlety which can hardly be matched, unless by the singer's own particular brand of charm with which she endowed the following Ballade of the Women of Paris. Edwin McDonnell was the sensitive and skilled accompanist.

Jesse Koshland, chairman of the Board of the Music and Arts Institute, of San Francisco and Mrs. Koshland entertained at a reception after the concert in honor of the artist. A great many of Miss Teyte's San Francisco friends came to meet her, many of them prominent in the city's musical life. Pauline Poppas, one of the students in the seminar on Advanced Vocal Music held by Miss Teyte at the Institute this summer and a member of the San Francisco Opera, was heard.

On Aug. 11 auditions were held on the stage of the Opera House for Miss Teyte's students before musical staff members of the San Francisco Opera.

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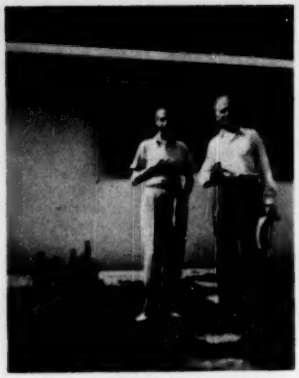
Glyndebourne Festival Presents Mozart Works

LONDON. — The Glyndebourne Festival resumed this summer with all its former brilliancy, Mozart works being given there after a decade's interim, and Dr. Fritz Busch returning as musical director after ten years. Associated with him again was Prof. Carl Ebert as producer. Much interest attached to this year's resumption of the festival, as it is reported. S. Hurok, American manager, may present the company in the U. S. in the fall of 1951.

Busch and the Royal Philharmonic provided a brilliant reading of the scores. The production of Cosi Fan Tutte maintained the very high standards of other years, and Die Entfuehrung aus dem Serail was sung in German in a new production which was superb, stylistically. The delicacy and warmth of the orchestral playing had never been equalled at Glyndebourne, and the singing offered many virtues.

The cast for the latter work included the Italian soprano Alda Noni as a pleasant Blondchen, and Ilse Hollweg as a flexible if small-voiced Constanza. Belmonte's music was agreeably sung by Richard Holm. Murray Dickie, British artist, portrayed Pedrillo. The portly Osmin was done to perfection by the Hungarian basso, Endre Koreh, and the important speaking role of the Pasha was entrusted to Anton Walbrook.

In Cosi Fan Tutte, Sena Jurinac, Jugoslav soprano, formerly heard as Dorabella, this year sang Fiordiligi with animation. Blanche Thebom affected her British debut as Dorabella, and made a fine impression by her warm vocal qualities and intelligent acting. The male roles were sung by Erich Kunz, an excellent Guglielmo; Richard Lewis as the capable Ferrando; and Mario Boriello, assuming with credit the dignified if somewhat cynical role of Don Alfonso. Miss Noni again excelled in the pert measures of the servant, Despina. The staging of Prof. Ebert was ingenious, if at times stressful of details. D. P.



AT CHALET PRE-VERT, Gstaad, Switzerland, are Jacques De Menasce, L., composer-pianist, and Edmond Appia, conductor of Radio Geneva (Orchestre de la Suisse Romande).

Walter Revisiting Germany

Bruno Walter is making a two months' tour of Europe, including his first concert in Munich since 1922 (Oct. 2), where he was formerly general music director, and after 17 years' absence in Berlin (with the Philharmonic, Sept. 24 and 25) and in Frankfort (Museum Concerts, Sept. 4). He opened his tour at the Lucerne Festival, Aug. 18, and the Salzburg Festival, Aug. 23 and 24; will lead the Brahms Requiem and Song of Destiny in Stockholm, Sept. 8, 12 and 13; will appear on Sept. 19 in Göteborg, Sweden, and in Zurich (Tonhalle Concert) on Oct. 17.

After that he will rest for two and a half months at his California home, beginning his American activities next January. These include performances of Fidelio at the Metropolitan Opera, two weeks as guest conductor of the San Francisco Symphony, and a Brahms Cycle with the New York Philharmonic-Symphony.

Belgian Competitions

BRUSSELS.—The Queen Elizabeth of Belgium International Musical Competition has been announced, under the patronage of the Belgian Government, and to be held here at the Palais des Beaux-Arts in May, 1951, and May, 1952. The first will be a violin competition, with prizes in a total value of 600,000 Belgian francs; the latter, a competition for pianists, with prizes in the same amount. Violin candidates must apply before Jan. 1, 1951. Further information may be secured from Palais des Beaux-Arts, 11, Rue Baron Horta, Brussels. The competitions will be held every four years.

Schuster to Tour Europe

Joseph Schuster will make a European tour from October through November. The cellist opens his itinerary on Oct. 2 in Zurich, plays in Rome, Paris, London, The Hague, Amsterdam, Stockholm and other cities, concluding with Oslo, Dec. 1.

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THE DANCE: By ROSALYN KROKOVER

News of the American dance and dancers continues to flow in from many distances and directions. Last-minute negotiations made it possible for Ballet Theatre to be transported to Europe after all; and therefore the tour was not cancelled as reported last month in this column. The company has assumed a new name for its European travels —American National Ballet Theatre— and is scheduled to remain abroad for five months. In addition to performances in Germany for the Occupation Forces, they appeared at the Edinburgh Festival, and will give two weeks' performances at the London Royal Opera House. Later the company is engaged to appear at the Venice Festival, Geneva, Lausanne, Milan, Rome, Amsterdam, Brussels, Paris, Cairo and Alexandria.

Martha Graham's entire London season had to be cancelled, as well as the major part of her Paris engagement, because of an accident to her knee; but the City Center Ballet had success with London audiences and their season was extended for a week. At the conclusion of the London season the company toured the provinces for four weeks.

Another dancer from New York, Juana, who concentrates on the Ethnologic dance, has met with considerable success in Europe and plans to stay abroad for another year. A Scandinavian tour has been arranged for early fall; this will be followed by Central European appearances. After the New Year she will tour, with her European manager, Guido Carreras and stage-manager George Philcox, Greece, Lebanon, Israel, Egypt, Algiers, Tunis and Morocco.

New London Festival

The contemporary American dance has been holding forth with its leading younger exponents at the Palmer Auditorium in New London. José Limon, Pauline Koner, Katherine Litz, Merce Cunningham, the Dudley-Maslow-Bales Trio, Nina Fonaroff and Pearl Primus presented old as well as new works. Among the premieres were Jane Dudley's Passional, for group, set to Bartok's sonata for violin and piano (just the first movement was shown on this occasion); Limon's Concert set to three Bach Preludes and Fugues; and his Exiles with music by Schoenberg. William Bales offered an Impromptu, using excerpts from Erik Satie's ballet Parade. Pauline Koner's new contribution was set to K.P.E. Bach's Concerto in D minor; and Sophie Maslow added another section, The Village I Knew, to Festival which was shown in part last year.

Immediately after the festival José Limon, with his group and regular guest artist, Pauline Koner, will leave for Mexico City where they have been engaged for a series of performances.

Ruth St. Denis at Jacob's Pillow

An event of historical importance was the appearance of Ruth St. Denis, now in her seventies, at the Jacob's Pillow Dance Festival. She shared the program with her former partner, Ted Shawn, and with La Meri on Aug. 25 and 26. Shawn's newest choreographic work, which was danced on the programs, was entitled The Mountain Whippoorwill; it used the poem of Stephen Vincent Benet, with choric speech directed by Manuel Galea, authentic folk tunes arranged by Dorothy Jenkins, and decor and lighting by John Christian. For the eighth week a new work by Myra Kinch, The Angels of Puno, with music by Manuel Galea, was presented with La Meri and Peter di Falco in leading roles. Patricia Bowman also shared the program.

In Chicago, recently, there was a benefit performance, in which many artists contributed their services, to raise money for the Ruth St. Denis Foundation. Two of the projects to be assisted by the proceeds are The Church Dance and the development of the sixteen milometer film department founded in 1949 by Walter Terry, Ted Shawn and William Skipper. The purpose of the latter is to make film records of the careers of St. Denis and Shawn. Miss St. Denis will appear in a Carnegie Hall concert in New York on Sept. 29.

Graham in Paris; Other Premieres

PARIS.—The visit here of Martha Graham and her company from America had experimental elements. Would the symbolism and metaphysical meaning which inspire the choreography of this dancer find comprehension and response from the Parisian public? Miss Graham bowed in a gala performance, with Mrs. Eleanor Roosevelt and Mrs. Bruce, wife of the American Ambassador, in attendance. There was much local interest and anticipation. But the note of *rapport* between artists and audience was missing for the most part. Miss Graham's is a concept of the dance too far removed from our own. To top this, she injured her knee seriously in the last number, and after one more performance by her company, the rest of the series was cancelled.

New Ballet by Auric

Happier in its reception was the world premiere at the Opéra of Phèdre, a "choreographic tragedy" based on the Greek legend. Georges Auric's score is tense and violent in theme, the orchestration compact, the rhythms powerful, almost brutal; originality colored the musical ideas, and Jean Cocteau's libretto had appropriate underscoring of dramatic development. Serge Lifar, who danced Hippolyte, did the staging and choreography; Toumanova was in the title role, and Mlle. Dersonvale and Roger Ritz were the other dancers. Louis Fourestier conducted.

Lifar also did the choreography of another Opéra presentation, a dance version of a secular cantata by Bach, titled Dramma per Musica, a study in pure movement, with an abstract setting inspired by the mathematical works of Samuel Marolais (1628). Chief roles were danced by Nina Vyroubova, Max Bozzoni and Lifar. Richard Blareau was the conductor. S. D.

London Applauds New York City Ballet

LONDON.—An important event was the first visit to Europe of the New York City Ballet, appearing at Covent Garden. The opening attracted a distinguished audience, including many Americans. The company had an enthusiastic reception.

On the first night, Serenade made an immediately favorable impression, delightfully danced by Janet Reed, Maria Tallchief, Patricia Wilde, Melissa Hayden, Bliss and Magallanes. As to Age of Anxiety, it was widely felt that another choice for the opening would have been preferable. The choreography of Jerome Robbins showed a clever gift for characterization, and there were many opportunities for display of technical skill by the choreographer and the rest of the company, especially Tanaquil LeClercq, Moncion, and Bolender. But Leonard Bernstein's score made little appeal here. The Bizet Symphony in C rounded off the evening. At the end there were long demonstrations of approval. This charming ballet was conducted by Emanuel Balaban, and the others by the Sadler's Wells conductor, Robert Irving.

During the second week, Frederic Ashton's Illuminations to Britten's music had its English premiere. Based on poems by Rimbaud, its cleverness and originality are admitted, but its symbolic incidents are hardly pleasurable, despite the distinguished décor by Cecil Beaton. It was brilliantly danced by LeClercq, Melissa Hayden (who achieved a *tour de force*) and Magallanes. The poems were sung by the tenor Peter Pears, and Britten himself conducted the first night. The work was warmly received, but needs to be seen again before one can arrive at a final judgment.

While it was delightful to renew acquaintance with Firebird, the new version could not satisfy those of us who saw the original Fokine choreography by the Diaghileff Company; neither does the décor by Chagall stand comparison with that of Gontcharova. All that remains of the real Russian atmosphere is the magical Stravinsky music, but even this, in the present version, failed to make its full effect. The feature was the superb dancing of Maria Tallchief in the name part. The Opera House was crowded, and the Duchess of Kent occupied a box.

The Sadler's Wells Company is now on vacation prior to setting out on its second visit to the U.S. Before the season closed, they revived Dante Sonata (formerly in their repertoire) and full version of Walton's Façade, including the Foxtrot and Country Dance. (Incidentally, two of the principal ballerinas, Moira Shearer and Beryl Grey, have recently married.) A. N.

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Music for Christmas Includes Novelties

Although the Yule season seems quite a little distant, the sagacious choirmaster knows that as soon as the cool days of September arrive, and the summer holidays are over, it is time to be looking over the budget of new music for the holidays. This year publishers appear to be offering their wares betimes, and among the compositions are many of an attractive or unusual sort.

Cantata

THE CHILDHOOD OF CHRIST (with German text by Herder, under title Die Kindheit Jesu) is a rarity by Johann Christoph Bach, son of the great Sebastian, known as the Bueckeburg Bach. The cantata has been issued by J. Fischer & Bro. in an edition with English translation and accompaniment arranged by Lowell P. Beveridge, and with organ or orchestral accompaniment—the latter parts for hire. (Score for voices and organ, $1.50.) It has solo roles for an Angel (soprano), First and Second Shepherds (bass and tenor), Mary (contralto), Simeon (bass), besides mixed voice chorus.

The writing is marked by individuality, with some baroque cadences and a good deal of recitative, in the course of a simply told and reverent story. The soloists are required to sing some florid passages, and stylistic perception is required by the conductor, but the 55-page work well repays efforts that might be expended in its preparation.

For Organ Solo

PRELUDE FROM THE CHRISTMAS ORATORIO, by Saint-Saëns, arranged for organ by David H. Williams. A familiar excerpt is here edited with some striking registration to form an "allegretto pastorale" of attractive, melodious character. Forms part of the St. Cecilia Series. (H. W. Gray Co., Inc., N. Y., agents for Novello & Co., London, 75c.)

ALBUM OF 32 PASTORALES, compiled and arranged by Carlo Rossini. A very useful volume is this, as it includes some of the outstanding airs of pastoral character, useful for Yule organ programs—such familiars as the one from Handel's Messiah, and various airs by Bach, Corelli, Couperin, Pachelbel, Rossini, Zipoli, and Guilmant, among others. There are recommendations for practise on the pipe, Hammond and reed organs, with some registration ideas as well. (J. Fischer & Bro., N. Y., $2.)

A FESTIVAL SUITE, by E. Lang. This includes 3 works, a Prelude for a Joyful Occasion (In the style of Mozart); Christmas Eve in the Tyrol; and Laudate Dominum (147th Psalm). The first is a somewhat Haydnesque work, of extreme simplicity; the second a programmatic number describing the approach of the carollers and their departure, with interpolation of Stille Nacht; and the final one being given to grandiose use of arpeggios. All are melodious and effective. (J. Fischer & Bro., N. Y., $1.75)

Christmas Songs

FLOWER OF HEAVEN, words by Irene Gass, music by Eric Thiman, is an English number issued in this country by Galaxy Music Corp., N. Y., for Elkin & Co., Ltd., London. (75c.) It is a brief air, reverent, tender and poetic—even rather romantic in its conception—which exhorts one to "breathe sweetly on the Babe who sleeps, Soft-cradled on Love's wing." The piano accompaniment is effective, too. Vocal range, from B below staff to E flat.

COME, ALL YE WHO WEARY, a Welsh air, arranged with English text by Robert Elmore and Robert B. Reed, is issued for both low and high voices. It is quite modal, written simply and fervently, with a well-marked rhythmic pattern. The low voice version has a range of one octave from C. The accompaniment is for piano or organ. One might wonder at the accent of "weary" being on the second syllable and "pilgrimage" on the second, but these are details. A footnote states that the song is from the cantata, The Incarnate Word, and it requires 2 minutes, 45 seconds in performance. (J. Fischer & Bro., N. Y. 50c.)

For Baritone, Mixed Chorus and Organ, *ad lib.*

THE CAROL OF THE MESSENGER (What Tidings Bringest Thou?) is a 15th Century English text and melody, freely arranged by Alfred Whitehead for use as a Processional Carol. The organ part for this solo is optional. The work begins with his song of "Noël," after which the title sentence is sung by the chorus, and he tells his story. Stirring and quite simple to sing. (Galaxy Music Corp., N. Y., 15c.)

For Four-Part Mixed Chorus

JOLY JOLY WAT (anonymous text, and music by Charles Wright) is a folkish and rather quaint number, with a conclusion that is nevertheless filled with quiet faith, as the shepherd tells of having been present "at Christ's bearing." It includes such homely, semi-humorous touches as the offer of his pipe, skirt, tar-box and script to the Babe. The accompaniment is for rehearsal only. Square-cut themes and harmonies. 12 pages. (H. W. Gray Co., Inc., N. Y., agents for Novello & Co., London. 20c.)

CAROL OF THE CHRISTMAS CHIMES (from the Slovakian), by Richard Kountz, is a minor-cadenced number for mixed quartet or chorus, with organ or piano accompaniment. The melody is attractive. Unusual is a passage with the accompaniment imitating bells, while the voices sing "Hallelujah" on a descending phrase. (Galaxy Music Corp., N. Y. 20c.)

For Voice and Piano or Organ

THE CHRISTMAS STORY, music by Mary Howe, poem by Lisenka Ourusoff. For medium voice, range E to D. The tune is a direct, striding one, with diatonic intervals. The text, too, is simple and not in any sense involved, the sentiments such as may easily be understood by average listeners. A sustained middle C ends the number. THE MOTHER SINGS, music by Jacques Wolfe, poem by Merrick F. McCarthy, is a tuneful, unpretentious lullaby. This work is published in both high and low voice versions and for women's chorus (SSA) as well. It has a gently rocking melody and an arpeggio accompaniment. The medium voice version ranges from B flat below the staff to E flat; the high voice setting from D to G. (Carl Fischer, Inc., N. Y. 50c and 60c, respectively).

SA

HASTEN SWIFTLY, HASTEN SOFTLY, another of the Slovakian carols adapted by Richard Kountz, has wide skips in its markedly diatonic melody, and a fervent spirit. The concluding page is "morendo," and much of the work for two-part chorus is softly sung. Piano or organ accompaniment. (Galaxy Music Corp., N. Y. 20c.)

TTBB

CAROL OF THE CHRISTMAS CHIMES, a sturdy air for male voices, has a rugged, progressing theme, and some imitations of bells in the accompaniment. It is by Richard Kountz, and forms part of his series based on traditional Slovak carols, issued under separate cover. Piano or organ accompaniment. (Galaxy Music Corp., N. Y. 15c.)

Additional Christmas Music

SATB

SING WE NOEL, 17th century melody; A LEGEND, by Tschaikovsky; both arranged by James Allan Dash. (10c each). These two selections, suitable for Christmas programs, are a part of an extensive series of general music for the church that has been tastefully simplified. Each is two pages long. Baltimore Music Co., Baltimore.

GLORY TO GOD IN THE HIGHEST and JESU, HEAR THIS SONG OF PRAISE; both by Johann Christoph Bach. (20c and 25c, respectively). These two choruses, from The Childhood of Christ, have been effectively edited and arranged by Lowell P. Beveridge who has also supplied the English translations. IN THE SILENCE OF THE NIGHT, by Garth Edmundson (16c). The words here have been adapted from the Scriptures by the composer and the work is performed with organ accompaniment. (J. Fischer & Bro., N. Y.)

ALL WEARY MEN KNEEL DOWN AND PRAY, words and music by Mary Weaver (20c). The choral arrangement is by Powell Weaver and there is a piano part for rehearsal only. Performance time is 3 minutes. (Galaxy Music Corp., N. Y.)

HAIL, KING OF GLORY! and I SAW THREE SHIPS, arranged by W. A. Goldsworthy (15c and 20c, respectively). The first of these two pieces is a recitative, choral and chorus adapted and arranged from Bach's Christmas Oratorio, while the second has the traditional words and tune and is designed expressly for senior and junior choirs. Both have an organ accompaniment. LULLABY IN THE MANGER, by Charles Vardell (18c). With text by Caroline Fuller, this is scored for mixed voices, soprano solo or children's choir. NEWS OF GREAT JOY, a Sussex Carol (18c). This has a traditional text and is arranged for mixed voices with children's choir or soprano solo by Claude Means. A piano accompaniment for rehearsal is supplied. LET ALL MORTAL FLESH, arranged by W. Glen Darst (18c). The musical score is based on Picardy, a French folk song, while the text is the Liturgy of St. James Tr. Gerald Moultrie (1864). Adaptable for general use as well as Christmas, this piece is performed with organ accompaniment. (H. W. Gray Co., Inc., N. Y.)

A CRIB IN BETHLEHEM, by Ralph E. Williams (18c). This setting has a piano ad. lib accompaniment. THE PRINCE OF PEACE, by Harry Robert Wilson (20c). Set to texts from the Bible, the work is performed with piano accompaniment. (Bourne, Inc., N. Y.)

OUR LOVELY LADY SINGING, by John Jacob Niles (20c). The poem used has been adapted by the composer from the 15th century carol, This Endris Night and Lewis Henry Horton is credited as the co-arranger. The work is scored for mixed voices with soprano and boy soprano (or tenor) solos and is to be performed a cappella. WASSAIL CAROL, arranged by Walter Helfer (25c). This issue is arranged for a chorus of mixed voices with timpani and cymbal ad lib., and piano or organ accompaniment. ANGELS FROM THE REALMS OF GLORY, arranged by Tom Scott (20c). The

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musical setting is based on an old French carol and the hymn is by J. Montgomery (1771-1854). CRADLE SONG FOR CHRISTMAS, by H. A. Schimmerling (18c). This is an a cappella chorus with a poem by Langdon Elwyn Mitchell. CAROL-NOËL, words and music by Peter J. Wilhousky (20c). An original a cappella chorus with piano part for rehearsal only. O GATHERING CLOUDS, text and arrangement by K. Marjorie Bain (20c). The old melody has a choral version by Edward S. Breck. Also available for SSA. WHAT CHILD IS THIS, by T. Frederick Candlyn (20c). The words here are by William Chatterton Dix. (Carl Fischer, Inc., N. Y.)

AGNUS DEI, by Pergolesi (1732) (25c). This has been edited with a realization of the figured bass by Richard Franko Goldman. (Mercury Music Corp., N. Y.)

ADORAMUS TE, by Jacques Clement (15c). Edited by David B. Scoular, this a cappella chorus is the second publication of the Grinnell College Choral Series. (Music Press, Inc., N. Y.)

SSA

THE MOTHER SINGS, by Jacques Wolfe (20c). Set to a poem by Merrick F. McCarthy, this three-part chorus of women's voices is performed with piano or organ accompaniment. SEARCH OF THE THREE KINGS, by Robert W. Gibb (20c). This has a poem by Christine T. Curtis and is also performed with piano or organ. O HOLY NIGHT, by Adolphe Adam (15c). This version is by Edward S. Breck. (Carl Fischer, Inc., N. Y.)

SANTA'S ON THE WAY!, by Denes Agay (20c). This lively chorus has words by Florence Tarr and is performed with a piano accompaniment. (Bourne, Inc., N. Y.)

TBB

CHRISTMAS IN SONG AND CAROL, arranged by Edward S. Breck (30c). Seventeen familiar Christmas carols now being published for men's voices (TBB and TTBB) with piano or organ accompaniment. (Carl Fischer, Inc., N. Y.)

SAB

ALL HAIL TO CHRIST OUR KING, by Kathryn Hill Rawls (15c). Especially designed for youth choirs in either SAB or SA arrangements. Piano or organ accompaniment. (J. Fischer, Inc., N. Y.)

SA

O HOLY NIGHT, by Adolphe Adam (15c). The choral version used here is by Edward S. Breck. (Carl Fischer, Inc., N. Y.)

For Vocal Solo

BIRTHDAY IN BETHLEHEM, by Gene Bone and Howard Fenton ($2). A book of six songs with narrator and a text by Frank Kingdon. OPEN THE GATES OF THE TEMPLE, by Mrs. Joseph F. Knapp (40c). The arrangement here is by Maxwell Eckstein. OUR LOVELY LADY SINGING, by John Jacob Niles (60c). For medium voice in the key of F minor. (Carl Fischer, Inc., N. Y.)

For Piano Solo

CHRISTMAS MUSIC, collected and arranged by June Weybright (Book I—secular 60c, Book II—Sacred, 75c). These books contain a compilation of traditional Christmas music from different countries. (Mills Music, Inc., N. Y.)

For Chorus

COLLECTION OF CHURCH CAROLS FOR CHRISTMAS, compiled by Cyr De Brant (30c). This little volume offers 22 of the familiar carols. J. Fischer & Bro., N. Y.

For Chorus and Orchestra

THE CHRISTMAS STORY, by Peter Mennin ($1.25). This elaborate work has a text adapted from the Bible. (Carl Fischer, Inc., N. Y.)

Oratorio

THE MESSIAH, by G. F. Handel. Complete set, including full score, all wind, percussion and keyboard parts, and 6-6-3-3-3 strings: $85. Full score alone: $25. These are suitable for use with the Coopersmith edition of the vocal score.

For Orchestra

ADESTE FIDELES: THE FIRST NOEL; JINGLE BELLS; SERENADE OF CAROLS, by Morton Gould. (Full orchestra score for first three, $3.50 each, and $5 for the last mentioned). Also available for small orchestra. (Chappell & Co., Inc., N. Y.)

For Band

ADESTE FIDELES: FIRST NOEL; HOME FOR CHRISTMAS; SERENADE OF CAROLS (3rd movement); SERENADE OF CAROLS (2nd movement); SILENT NIGHT, by Morton Gould. (Scores for full orchestra $2.50; for Symphony $4). (Chappell & Co., Inc., N. Y.

Stadium Series Finale Brings Brilliant Hearings

The Lewisohn Stadium season, cut short because of weather and financial hazards, ended amid the resounding plaudits of an audience of 19,000, gathered to hear a Rodgers and Hammerstein program sung by Gladys Swarthout, Annamary Dickey, Robert Weede and Thomas Hayward, and conducted by Salvatore dell'Isola. Other large size audiences were those of 23,000 for the Gershwin night; 17,000 for Sigmund Romberg's music; and 19,000 each for Ballet Theatre and Italian opera excerpts. Thirty-one concerts in all were attended by 275,000. The final deficit was $85,000, of which $50,000 was needed immediately, according to Mrs. Charles S. Guggenheimer, chairman. The public contributed more than $2,000 in $1 gifts during the first week after the request. Gestures of help from soloists included that of Stell Andersen, pianist, and Beverly Somach, youthful violinist, who donated their services for a repeat concert when drizzling rain, ceasing just at curtain time, kept down attendance for their first appearance.

Vocal combinations in the last fortnight included Margarita Zambrana (Stadium debut), Jan Peerce, Robert Weede and Salvatore Baccaloni under the baton of Alfredo Antonini in an all-Italian program; Frances Yeend, Elena Nikolaidi, Eugene Conley, and Robert Merrill, with Alexander Smallens conducting in a list of French music; and Irra Petina and Kurt Baum, under Robert Stolz on Viennese Night.

Among instrumental soloists, the keyboard was represented by Abba Bogin, Balbina Brainina, the First Piano Quartet, as well as by Claudio Arrau in a brilliant performance of the Brahms Second Concerto during Pierre Monteux's notable reign over the orchestra; the violin by Naoum Blinder, Jeanne Mitchell, Isaac Stern, and Zino Francescatti, who gave a thrilling reading of Beethoven's Concerto, with Vladimir Golschmann on the podium. Mr. Golschmann's tenure as conductor was also marked by a finely conceived interpretation of the Brahms First Symphony during the all-orchestral program of Aug. 1.

Ramin Leaves Leipzig

Guenther Ramin, noted organist and choir director of St. Thomas' Church, Leipzig, has fled to the Western Zone, according to advices from Germany. His action followed a disagreement with Wilhelm Pieck, president of the Eastern Zone, because the conductor complained that a recent Bach Festival in Leipzig was used for Communist propaganda.

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James Allan Dash CHORAL ARRANGEMENTS

SILHOUETTES By MARY CRAIG

Vocal Coach Combines Pianist-Organist Roles

Frances Stowe ascribes much of her professional and teaching success to her possession of a fine pianistic background plus comprehensive training in musicianship. "To understand all facets of artistic standards is important," Miss Stowe said. "But in my work with and for vocalists, I have found the utilitarian values of instrumental knowledge to be of great assistance."

Her early training included study at Wallace School and Conservatory, Columbus, Ohio, where she became official accompanist for the head of the vocal department and the chorus. Majoring in piano, Miss Stowe studied with Mme. Cort Hayleger Cramer, Marie Hartenstein Waller and Anna Bolus Leichot of Canton, O. After coming East, she had instruction in coaching and accompanying with Frank La Forge; piano with Ernesto Berumen; pipe organ and theory with George Francis Bauer; Italian opera and other classics with Solon Alberti; and German opera and Lieder with Ernst Knoch.

FRANCES STOWE

Opening her own studios in 1938, Miss Stowe served also as vocal-studio accompanist for Floyd Worthington, Harrington Van Hoesen, Leon Carson and other outstanding teachers. She has been concert accompanist for the Netherlands Orpheus Choral Society, the Klein Netherland Choral, the Norwegian Singing Society and for well known recitalists in concerts ranging from debuts at the Barbizon to Town Hall, as well as organist and choir director of St. John's Lutheran, the Church of the Strangers and at present of Pilgrim Congregational Church.

As a composer and teacher, Miss Stowe is equally concerned with beginners and with pianists embarked on a professional career. For the first group, Theodore Presser has recently published several of her delightful "teaching songs." In these, against a simplified accompaniment, the aspiring young instrumentalist *sings* his major and minor intervals, octave-scales and arpeggios, becoming tonally acquainted with pitch and progressions. These pieces are not limited to first grade performers; they hold charm even for seniors and should be useful for young teachers. Her enjoyment of her work seems as marked as her versatility. Miss Stowe is a member of the American Guild of Organists, International Guild of Piano Teachers, and the American Theatre Wing, and is an Associate Member of the New York Singing Teachers Association—affiliations showing the wide scope of her interests.

"Rehearsal-Recitals" at Dornay-Culp Studios

During the past season a series of concerts was given on Sunday afternoons in the Dornay-Culp Studios presenting pupils of artist standing and a young group in various stages of vocal development. Betsy Culp-Dornay, who successfully combines the skills of voice teacher, repertoire coach, language instructor, accompanist and mentor, called these musicales "Rehearsal Recitals." Each carefully devised program was devoted to a single language, all numbers being sung in French, German or Italian, respectively, for an invited audience.

The final concert offered an all-ensemble program of operatic excerpts featuring a trio and the aria for tenor from Mozart's The Magic Flute; the Marcellina-Susanna duet from The Marriage of Figaro; Delibes' lovely duet for soprano and mezzo from Lakmé; the Scene and Seguidilla from Bizet's Carman, and the Card Trio from the same work; the Letter Trio from Boccaccio, by von Suppé; Legende for three voices from La Fille de Madame Angot by Lecocq; the Flower Duet and the Butterfly entrance music for soprano obbligati and women's chorus from Puccini's score.

The list of singers included Sylvia Margolis, Jeanne Parrott, Sandra Gordon, Lillian Spielman, Nadya Leronova, Patricia Hacket, Catherine McGuinan, John Henson (who was heard in the Mozart Magic Flute air for tenor) and Marian Farina, who makes her New York recital debut in November. Florence Henson, contralto of the Papermill Playhouse Company, was prevented from appearing by indisposition and her numbers were sung by others of her colleagues.

It was evident that much practical work and artistry had been put into this entertaining performance. Standards of vocal technique and style were high. The young singers delivered their assignments with an enthusiastic vitality mellowed by good taste plus good training. Diction was excellent and the tonal blend of much beauty.

Closing the musical portion of the afternoon, a great sheaf of roses was presented to Mme. Culp-Dornay, demonstrating the students' appreciation of her splendid achievements, which the audience heartily seconded with applause.

NEWS IN BRIEF

Eleazar de Carvalho leaves on Oct. 20 to conduct the Israel Symphony in Tel-Aviv in 20 concerts.

The Albeneri Trio has been signed by Mercury Record Corporation to record piano trio literature on Mercury Classics LPs.

Auditions for new players in the Norwalk (Conn.) Symphony will be held on Sept. 11 at 8 p.m. in the auditorium of the Norwalk High School.

The operetta series planned for South Dakota, with Sam Morgenstern as musical director, had to be cancelled owing to difficulties in building the proposed outdoor amphitheatre.

At the invitation of the municipal symphony orchestras of Rio de Janeiro and Buenos Aires, Walter Hendl, conductor of the Dallas Symphony, has gone to South America on a program of cultural activities sponsored by Braniff International Airways.

The New York Little Symphony, to be subsidized by the Catherwood Foun-

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dation in 1950-51, announces auditions beginning in September for soloists, composers and conductors for formal orchestral debut in New York. For further information, candidates should communicate with Dr. Joseph Barone, Bryn Mawr, Pa.

Irene Rosenberg, pianist, played at the University of Maine on July 12, and as soloist with the Wheeling (W. Va.) Symphony Orchestra, Aug. 10.

Clarence Cameron White's composition Tambour was played by the Goldman Band at concerts in Prospect Park, Brooklyn, and Central Park, New York.

Emanuel Vardi, violinist, is in Europe, making concert appearances and recording for the Bartok Studios Recording Company in London. He returns to the United States this fall.

Gladys Swarthout's summer engagements included two concerts in Washington, two performances of Carmen in Cincinnati, concerts in Buffalo, Tulsa, Fairfield (Conn.), and at the Lewisohn Stadium, New York.

Eleanor Knapp, who sang performances of Carmen and Aida at Randall's Island this summer, was soloist at Redlands Bowl in California on Aug. 29.

Alfredo Antonini returned early last month from Ciudad Trujillo, Dominican Republic, where he appeared as guest conductor of the National Symphony in a series of concerts. He has been reengaged there for next season. On Aug. 11 Mr. Antonini left for Europe, where he is spending a month, and will be back in New York on Sept. 12.

Victor Mincieli, baritone, sailed on Aug. 3 on the Ile de France, going first to the Riviera and to Italy to prepare operatic roles with Cesare Miesa. Mr. Mincieli will give concerts in Vienna on Oct. 18, Amsterdam, Nov. 19 and London, Dec. 8. Beginning Jan. 7, he is engaged to sing in Rigoletto, Pagliacci and Aida with the Chiarella Opera in Turin.

Helen Le Claire, contralto, sang three concerts a week during the summer at Lake Mohonk Mountain House, Mohonk Lake, N. Y.

Clay Bailey has resigned as music and dramatic critic of the Daily Times Herald, Dallas, Tex., and will enter the lecture field, also teaching classes in critical writing at North Texas State College, Denton.

The Sociedade de Cultura Musical, of Pernambuco, Brazil, marked the 25th anniversary of its founding with two concerts by the Barylli Quartet on Aug. 4 and 5.

Norman Atkins, baritone, appeared in Down in the Valley at the Lewisohn Stadium and for Decca Records; and in a Rodgers and Hammerstein performance in the Yale Bowl.

Grant Johannesen, pianist, returned to the United States on Aug. 4 after a European tour.

Juan Manen will give two violin recitals in Town Hall in November. He has planned to perform a Violin Concerto by Beethoven never given here before, to his knowledge. It is a work begun in Beethoven's youth and unfinished by him. Mr. Manen has added the missing parts.

Jane Eddy, of Mill Valley, Cal., has received a Fulbright award to study musical therapy techniques for blind adults. She is the wife of Maxim Schapiro, American concert pianist, and is now a doctoral candidate in music education at Teachers College, Columbia University.

The Schmitz School of Piano presented a series of summer session concerts at its San Francisco headquarters during July and August, as well as a Bach Anniversary Concert, assisted by the Peninsula Symphony chamber group under the direction of Owen Fleming.

The International Music Lovers Guild is booking for their 1950-51 concerts in Times Hall, the first three scheduled for Nov. 11, Dec. 9 and Jan. 20, with one concert each month until May, 1951. Young singers and instrumentalists interested in appearing may apply to Ernst Fischer, director, in writing. The Guild also presents a children's concert at either Christmas or Easter time; last year 70 children, from 7 to 16 years of age, participated, including orchestra players, soloists, singers, dancers and an accordion group. Application for appearance in this concert should go to the Guild's manager, Frieda Rummler.

The San Carlo Opera Company closed its 39th countrywide tour with ten gala Washington performances, in a Watergate Grand Opera Festival. Large attendances were the rule for the series, which extended from June 15 to 25.

Harry Kaufman, pianist, will complete his current European tour accompanying Szigeti in October.

The world premiere of Milhaud's String Quartet No. 16 was presented at the Music Academy of the West, Santa Barbara, Cal., Aug. 27. It is dedicated to his wife, Madeleine, in honor of their 25th wedding anniversary. The work was performed by Roman Totenberg, Marilyn Wright, Jascha Veissi, and Nikolai Graudan, in the presence of the composer and his wife and broadcast over the ABC network (shortwaved to the Frankfort Festival).

Giuseppe De Luca Passes

As Musical Courier went to press, the death of Giuseppe De Luca, eminent operatic baritone, in New York, on Aug. 26, was announced. The baritone, who was 74, had undergone an operation recently. An obituary notice will appear in the Oct. 1 issue.

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A THUMBNAIL PICTORIAL HI

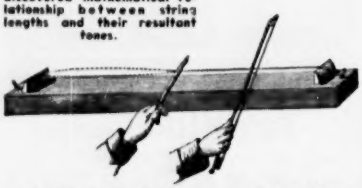
By Jacob Eisenb

1. THOTH, ancient Egyptian god, according to legend, invented the Chelys, after beautiful sounds resulted when he stepped upon dried sinews of a dead tortoise.

2. CHELYS, a tortoise shell lyre. Its arms were horns. Strings represented the three seasons of ancient Egyptian year.

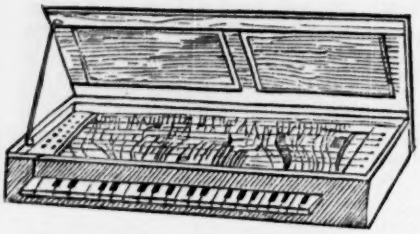
3. CITHARA, a lyre with resonating chamber, or sound box.

4. PYTHAGORAS, Greek theorist, who studied in Egypt about 550 B.C., invented the Monocord. He discovered mathematical relationship between string lengths and their resultant tones.

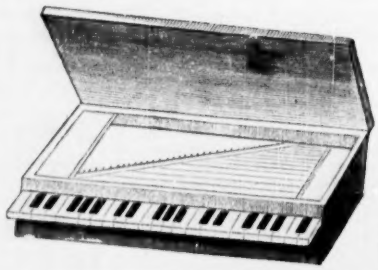


5. MONOCORD of Pythagorean type. A string stopped at its mathematical midpoint sounds an octave higher in pitch. When a whole string sounds C, 2/3 sounds G, 3/4 sounds F.

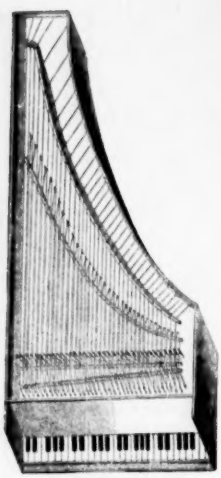
6. ASSYRIAN DULCIMER, about 650 B.C., was the earliest hammer (stick)-struck stringed instrument.



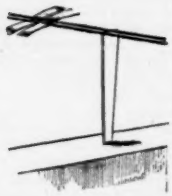
7. EARLIEST CLAVICORD. 7 strings served 38 keys. All 7 strings were of equal length and all 7 were tuned in unison. For these reasons, it was also called Monocord.



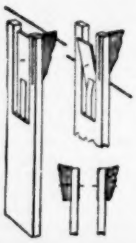
9. EARLIEST VIRGINAL-SPINET had 38 strings of graduated lengths, tuned to the individual pitches of its 38 keys.



11. HARPSICORD. Its longer strings produced louder tones. Otherwise the principles of its structure were the same as for the Virginal-Spinet.

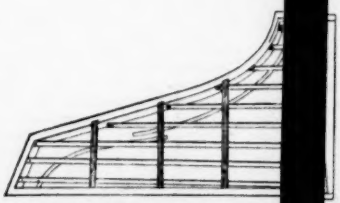


8. CLAVICORD TANGENT was a metal upright set into inner end of each key. Its point of contact determined its tone, while its stroke set the string to sounding.



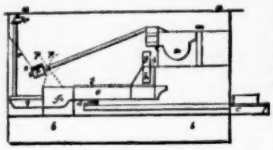
10. VIRGINAL-SPINET-HARPSICORD ACTION. The protruding crow quill plucked the string. Upon return of key to its position of rest, the piece of felt at top silenced the string.

14. SEBA 1831) Gra tition Act it the Dou



16. ALLEN AND THOM'S COMPENS FRAME, 1820. Heavier strings and ever tension accentuated the weakness of the frames. Iron bars were employed to the instrument.

12. IL CLAVICEMBALO COL PIANO E FORTE, or "the harpsicord whi plays soft and strong," was first piano. It was invented by Bartolom Cristofori in 1709 A.D.



13. CRISTOFORI HAMMER ACTION. Finger struck key, C, whose inner end hit rod, E, which in turn struck hopper, G-H; which thrust hammer, O, upward; which struck string, A-A, and fell back immediately to position of rest on cross threads, P-P.

ED. NOTE.--Jacob Eisenberg is the author of ma Weight and Relaxation in Piano Playing; Natural gogical works on Artistry in Piano Mastery. He ment, including about 1600 illustrations, now in co

TORY OF THE PIANO

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ERARD (1752-
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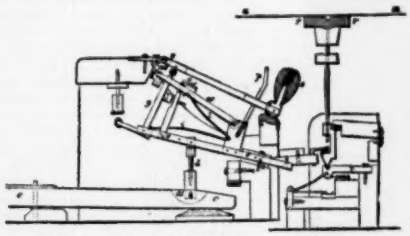
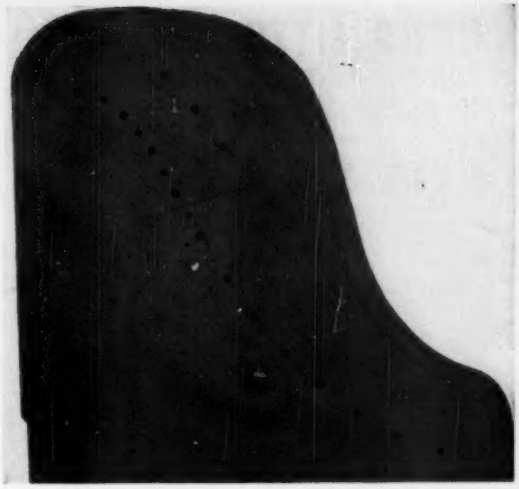
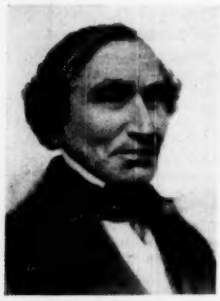


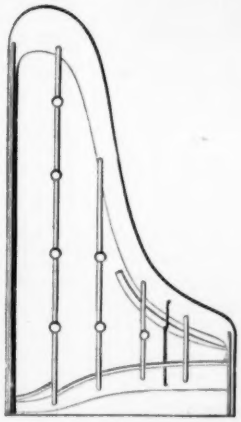
15. ERARD'S DOUBLE ESCAPEMENT ACTION was set in readiness to repeat its stringward thrust before the hammer returned to its position of rest. It made rapid repetition dependent upon the speed of the fingers.



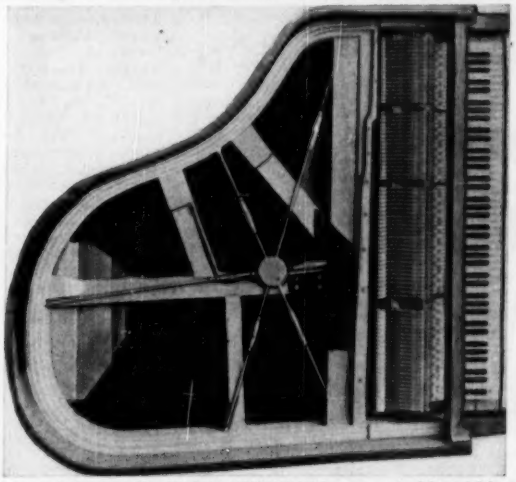
22. BALDWIN ACOUSTIC DISKS are hardwood inlays set into the soundboard between the bridges and ribs, and all three doweled together, that the strings' vibrations may be transmitted to all parts of the soundboard.



17. JONAS CHICKERING (1798-1853), Boston piano-maker, was the first to introduce the cast iron frame for the grand piano.

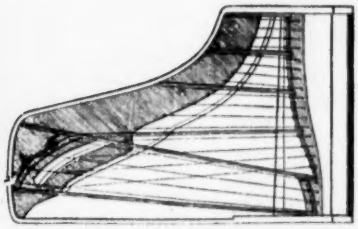


18. CHICKERING CAST-IRON FRAME, in one casting, patented in 1840.



23. MASON & HAMLIN TENSION RESONATOR is composed of bars joining the frame under the soundboard area to give permanence to the soundboard arch.

HENRY ENGELHARD
EINWAY (1797-1865) im-
ved the grand piano
me by adding agraffe
ges, capo d'astro bar,
and cross stringing.



20. STEINWAY ONE-PIECE CAST-IRON FRAME with cross stringing, which made possible longer strings in a shorter frame.

21. DUPLEX SCALE introduced by Steinway in 1859. The string's singing length between Bridge, B, and Capo d'Astro Bar, C. There are 2 extra vibrating lengths: from Hitch Pin, H. P., to Bridge, B; and from Capo d'Astro Bar, C, to Agraffe, A, through which the string runs to Tuning Pin, T. P.

24. WHITE HOUSE GRAND PIANO. The 200,000th piano made by Steinway in 1938 was designed for special presentation to the Executive Mansion.

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preparation, from which the pictures on these pages were selected.

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Chicago's Outdoor Season Notable

By René Devries and Dosha Dowdy

CHICAGO.—The latter half of the Ravinia Festival's 1950 season was particularly notable for the brilliant conducting and fresh programming of William Steinberg; for Pierre Monteux's return as the last conductor, for his tenth consecutive season at Ravinia, culminating with the traditional Roundup, and announcement of a "debt-free" Ravinia. There was also the seventh and closing week of fine solo and ensemble performances given by Lotte Lehmann, Claudio Arrau, and the Paganini Quartet. The artists drew an attendance of 15,328. Outdoor conditions, however, were not always ideal for such intimate music as German Lieder. The other contributions, such as piano works of Beethoven, Schubert, Brahms, Debussy and Ravel, quartets, and quintets by Mozart, Beethoven, Brahms, Schubert, Ravel and Dvorak were of high quality, though the artists were not always heard to best advantage.

The last four weeks of Grant Park concerts brought four conductors to the podium in a variety of music including popular week-end programs (Rodgers and Hammerstein Night and A Night in Old Vienna) conducted by Leo Kopp, and starring Annette Olsen, Winifred Heckman, William Miller, Bruce Foote, assisted by the Park District Guild Chorus; and Andzia Kuzak and Mario Berini, respectively. Two concerts of symphonic music, and two of opera excerpts were heard under the expert direction of Paul Breisach (returning for his sixth consecutive season). Frances Magnes was applauded in beautiful performances of the Mendelssohn and Brahms Violin Concertos, and Frances Yeend and Rudolf Petrak in operatic arias. Victor Alessandro, making his first conducting appearance at Grant Park, gave clearly defined and solid performances of Brahms and Tchaikovsky symphonies together with smaller works, and excellent orchestral accompaniments to his popular soloist, Eileen Farrell. Erich Leinsdorf, returning for his third consecutive season during the last two weeks, conducted some of the season's finest concerts. These included an all Beethoven program, with the gifted pianist Zadel Skolovsky, soloist in that composer's Concerto No. 3 in C minor; a beautiful presentation of La Boheme, complete in concert form, with Nancy Carr, perfectly cast vocally and otherwise as Mimi; Andzia Kuzak, a superior Musetta, Rudolf Petrak, particularly convincing as Rodolfo, and an excellent supporting cast, Bruce Foote, Edward Stack, Andrew Foldi and Lawrence Gray, assisted by the Chicago Park District Opera Guild Chorus. The penultimate concert found orchestra, conductor and singers completely attuned to the spirit of three Bach Chorales (orchestrated by Leinsdorf); the composer's Cantata for Contralto sung impressively by Carol Smith; and Debussy's Three Nocturnes and La Damoiselle Elué, with solo and choral portions beautifully sung by Nancy Carr, Carol Smith and the Alice Stephens Singers. An all-Gershwin program with Sanroma, a Grant Park favorite, as soloist, closed the season on a high note.

Nina Mesirow-Minchin's Series

Nina Mesirow-Minchin, concert pianist and founder of the Pro Musica Trio (formerly the Russian Trio), will open her concert season with the ensemble on Oct. 6, with concerts in Michigan. On Oct. 11, the trio begins its Chicago concert series under the aegis of the Chicago Chamber Music Society. These concerts are given on the second Wednesday of each month throughout the season and will again be presented at the Ambassador East until the Arts Club is reopened later in the fall.

Mme. Minchin also announces that starting in September, after Labor Day, she will devote some time to teaching piano and ensemble at her studio in the Plaza Hotel, Chicago.

Sigma Alpha Iota Convention

Sigma Alpha Iota, music fraternity for women, opened its 26th national convention at the Drake Hotel, Aug. 25, with 300 delegates representing 83 college chapters and 59 alumnae groups.

Highlighting convention activities were concerts given by Marjorie Lawrence (to benefit SAI Foundation); Ida Krehm, pianist, and Herta Glaz, contralto; a vesper service in historic St. James' Episcopal church, in memory of three of the fraternity's founders — Elizabeth Campbell, Frances Caspari and Nora Crane Hunt; a miniature musicale given by a choral group from the University of Wisconsin SAI chapter; and music presented on Sigma Alpha Iota's international program, by Dontche Dikova, pianist, and the Indianapolis Alumnae string ensemble, directed by Roberta Trent.

SAI's outstanding achievements include the establishment of an international fund to further musical development in foreign countries; furnishing instruments and music materials of all kinds; donations toward developing musical programs in the elementary schools

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of Honolulu; and the carrying out of extensive music therapy programs in military hospitals.

Kathleen Davison, national president of Sigma Alpha Iota, presided at the convention, and featured speakers were Dr. Helen Lane of St. Louis, chairman of the fraternity's International Music Fund, and Mrs. Guy Patterson Gannett, honorary member of SAI, who is International Music Relations chairman for the National Federation of Music Clubs, and is on UNESCO's panel on music.

Chicagoland Music Festival

The 21st annual Chicagoland Music Festival (Phil Maxwell, director), sponsored by Chicago Tribune Charities, Inc., drew an audience of nearly 100,000 from 30 states and Canada to Soldier's Field, Aug. 19. The festival presented a cast of more than 10,000 performers, with Alec Templeton as featured pianist. Guests of honor were Henry Weber, musical director of the festival, whose WGN orchestra plays an important part in the musical program; and 72-year-old Egbert Anson Van Alstyne, Chicago composer, who was honored by dramatizations of a number of his most popular songs—In the Shade of the Old Apple Tree, Pony Boy, Memories, and others.

Chicago Fair Presents Local Talent

Mrs. Alma K. Anderson, former president of the Illinois Federation of Music Clubs, as chairman of all civic music of the current Chicago Fair, is keeping the Special Events stage active with free concerts presented by some of Chicago's finest talent, heard in professional, recreational and religious programs. Serving with Mrs. Anderson on her committee are Rudolph Ganz, Anna Fitzu, Edgar Nelson, Etta Moten, Helen Howe, Beatrice Spachner, Ruth Klauber Friedman.

Joseph Cole in 130 Concert Appearances

Singing the first of 130 recitals booked for the current season, in the Garden Theatre of Colorado State College, July 23, Joseph Cole, Chicago baritone, opened an itinerary which will carry him into every state in the Union and some provinces of Canada. The tour will keep the baritone busy through the spring and summer of 1951. Summer bookings were in the states of Nebraska, Wyoming, and Washington, closing with a recital at the University of Washington in Seattle. After a brief rest in Chicago, Mr. Cole will begin his fall season with concerts in Illinois and Kansas, and will travel as far south as Florida by Christmas. Gerald Christman, young Chicago pianist is now accompanist for Mr. Cole.

Gerald Smith's Activities

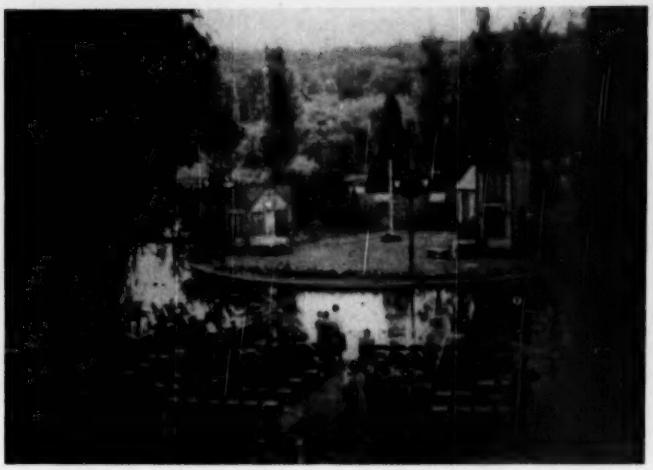
Gerald Smith, Chicago baritone, has recently accepted an offer to teach voice at Northwestern University. Mr. Smith, in addition to his concert and oratorio activities this year, has been teaching at Ohio State University in Columbus. He will finish there this month and take up his work on the Evanston campus this fall.

Bessie Ryan Concert Ensemble Heard

The Bessie Ryan Concert Ensemble, after a busy season of radio and concert programs, was presented in summer concerts at Independence Park and at Garfield Park, under the auspices of the Chicago Park District.

Among the honors awarded pupils of Miss Ryan during the past season were radio and television prizes (Morris B. Sachs Amateur Hour, WENR-TV "Parade") won by Viven Scott, who has been invited by Warner Bros. to come to New York and Hollywood for recording and screen tests.

(Continued on following page)



ISLAND STAGE of beautiful Friendship Gardens, Michigan City, Ind., where Anna Fitzu presents her yearly Opera Festival. The tenth year was celebrated Aug. 5 with a performance of Gounod's Faust before an audience of several thousand. Evelyn Orlowska was heard as Marguerite; Algerd Brazis, as Valentin, and Enrico Clausi, as Faust; with Silvio Insana conducting.

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CHICAGO

(Continued from preceding page)

Paul Held Joins Boguslawski School

Paul Held, noted theorist-composer, has been engaged on the faculty of the Boguslawski College of Music for the 1950-51 season, to conduct lecture-lessons in musical theory. In these he will present his new combination method for the 12-tone system. Mr. Held has received high honors throughout his career both in Europe and America. The composer's works comprise numerous forms in traditional as well as radical idioms.

Bloch Festival Association Formed

An Ernest Bloch Festival Association has been formed in Chicago to celebrate the 70th birthday of the eminent contemporary composer and to stimulate interest in his music. Impetus for the Festival came from Chicago music lovers and from the Chicago Federation of the Union of American Hebrew Congregations. Preliminary plans for five events are announced by the group, whose sponsorship list is open to all who wish to help make the festival a success. On Nov. 28 and 29, the Fine Arts Quartet will present Bloch's two String Quartets, Piano Quintet, and the Piano and Violin Sonatas. The assisting artists and the location of these concerts are not yet decided. At the Thursday evening-Friday afternoon concerts of the Chicago Symphony Orchestra, on Nov. 30 and Dec. 1, at Orchestra Hall, Rafael Kubelik will conduct Bloch's Concerto Grosso for piano and string orchestra, and the Viola Suite with Milton Preves as soloist. On Saturday evening, Dec. 2, the composer will conduct the Chicago Symphony in a program of his works, with soloists. A banquet in honor of Bloch will be held on Dec. 3.

RUTH SLATER, contralto, was soloist in Mahler's Second Symphony under William Steinberg at the Ravinia Summer Festival, July 25.

Riminis' Daughter Weds

Congratulations are extended to Mr. and Mrs. Giacomo Rimini (the latter, Rosa Raisa) on the marriage of their daughter Jolly to Dr. Giuseppe Segala of Verona, Italy, on Aug. 5 in the Catholic Church in that city. After the nuptial ceremony, Mr. and Mrs. Rimini entertained a large number of their Italian and American friends in their fine villa. The newlyweds took a European trip and will be at home after Oct. 1 in Verona. Rosa Raisa and her husband will fly back to Chicago on Sept. 10, to reopen their studios here on Sept. 18.

Rome Revives Boito's Nerone

ROME.—A revival of Boito's posthumous opera Nerone was a feature of the outdoor season at the Baths of Caracalla here. There was much scenic opulence in the staging, the government having subsidized the production. The role of Nerone was sung by Antonio Annaloro, whose voice proved somewhat light for its demands, and his acting not too eloquent. Magda Laszlo, as Asteria, revealed a lyric soprano in the taxing part created by Raisa in the 1924 production under Toscanini. Simon Mago was portrayed dramatically by resonant-voiced Andrea Mongelli. Dora Minarchi, as Rubria, sang with opulent tone. Carlo Tagliabue, formerly of the Metropolitan, was outstanding as Fanuel. Gabriele Santini gave a satisfactory reading of the elaborate, only slightly inspired score. Its story failed to move the audience deeply. The chorus, however, was superb under the direction of Giuseppe Cenca. The rest of the season was devoted to Rossini's Mosè, Aida, Madama Butterfly, Tosca, Samson and Delilah, Lohengrin. D. E.

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"McDowell has a rendezvous with pianistic destiny."—Buckley, Chicago Herald American
"A young pianist who has all the requisites for greatness."—Leonard, Journal of Commerce

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EXTRACURRICULAR ... Elizabeth Travis (front, left) and three pupils ready for a speed boat ride on Lake Decatur.

"Success Not a Matter of Locality," Pianist Says

Elizabeth Travis, at the beginning of her career, had a word of advice from Olga Samaroff—"Remember that success is not a matter of locality. It can be achieved in any part of the country, without depending solely on the New York aura to give glamour to your performance."

This doctrine of decentralization of the arts made sense to Miss Travis, and she has since proved its worth. Although the young pianist maintains an apartment in Manhattan, she is seldom there. Her headquarters are at Millikin University, where she is artist in residence and in charge of the Piano Department. Her concert achievements to date include solo engagements and recitals in leading European and American cities, three appearances with the Chicago Symphony (under Desire Defauw, Tauno Hannikainen and Fritz Busch), one with the National Symphony of Washington, D. C. (Hans Kindler conducting) and seven with the Boston "Pops," with Arthur Fiedler.

In her work as a teacher, Miss Travis has a carefully selected group of pupils whom she is initiating in the keyboard art. Her particular piano methods, which "aim to combine muscular, mental and emotional control into a relaxed, complete and thorough skill," have evolved from her own studies with Mme. Samaroff and Artur Schnabel.

One adult pupil, who arrived at her studio in a complex tangle of nervous tensions, had almost reached the point of locking up his keyboard for good. In this case Miss Travis served as a sort of pianistic psychiatrist, a function which she discharged successfully by inspiring the performer with new courage.

Another pupil came to her with a damaged right hand, and convinced that his pianistic days were over, but has now become—under her direction—proficient in the repertory which exists for left hand alone. Miss Travis believes that teaching should be "a constant revitalization to both coach and pupil".

J. DE L.

Changes and Appointments

Richard Korn, the American conductor, has been appointed Conductor and Musical Director of the Baton Rouge (La.) Symphony for the coming season.

Vladimir Horowitz has gone under the exclusive management of David Libidins for 1951-52.

Claudio Arrau is under exclusive management of James A. Davidson for the season 1951-52.

Jose Echaniz, conductor and pianist, has been reappointed conductor of the Grand Rapids (Mich.) Symphony for 1950-51, his third consecutive year with the group.

Vladimir Lubarsky has signed the Italian pianist, Arturo Benedetti Michelangeli, for the 1951-52 season's tour of North and Central America.

Isadora Bennett has succeeded Margaret Hartigan as press representative for the New York City Opera. The latter is now with RCA-Victor.

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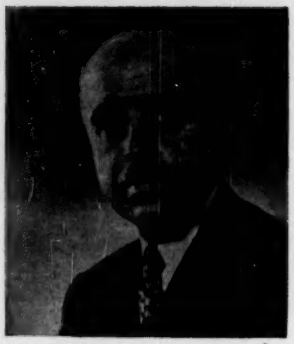

SERGEI TARNOWSKY entered the Los Angeles Conservatory of Music and Arts as guest member of its piano faculty this month. Mr. Tarnowsky was the teacher of such pianists as Horowitz, Uninsky, and Kitain. (Photo—G. Nelidoff)

Kimball Produces New "Life-Crowned Toneboard"

CHICAGO.—After 12 years of research, experiment, and testing, the W. W. Kimball Company of Chicago has introduced a new Life-Crowned Toneboard, which, its makers feel, solves the problem of the retention of the crown. All soundboards are slightly higher in the center, which is referred to as the crown in the board. When a board loses its crown or becomes perfectly flat, its original good tone is not retained.

In 1938 the Kimball firm built what is believed to have been the first plywood soundboard. This required equipping its factory with electronic hotplate presses, needed to use the new synthetic glues. Experiments were made in using different woods, varying the angles of grain direction and thickness of the plies.

All of the firm's wartime experience, including their knowledge of a secret bonding agent developed in that period, was useful when research was resumed on piano sounding boards. Experiment revealed at least 20 workable ways of plywood assembly for the latter purpose, but only two achieved the results Kimball sought. After trying all kinds of wood, spruce, found in such fine violins as the Stradivarius, was deemed best and is used for the tone-reflecting surfaces of the soundboard. Following much experiment, a special synthetic glue which does not affect tone transmission was adopted.

A panel of experts carefully appraised the effect of the board on the instrument's musical qualities. Electronic devices more sensitive than the human ear confirmed the judgment of these, according to an announcement by the firm, that "the notable tone quality had been enhanced and given greater sustaining power."

Annie Friedberg Recitals

Concert Direction Annie Friedberg announces the following New York recitals for 1950-51: Oct. 29, Mary Michna, Carnegie Recital Hall; Nov. 26, Roland Hayes, Carnegie Hall; Jan. 7, Mary Bothwell, Town Hall; Jan. 13, Myra Hess, Carnegie Hall; Jan. 20, Leonard Seeber, Town Hall; Jan. 27, Edith Weiss-Mann, Town Hall; Feb. 12, Vladimir Horowitz, Carnegie Hall; Feb. 17, Sylvia Muehling, Town Hall; March 5, Vladimir Horowitz, Carnegie Hall.

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Cincinnati Zoo Opera Mounts Rosenkavalier

CINCINNATI — The month's season of the Summer Opera Company, under its new managing director, Robert L. Sidell, was extended another week owing to the success of several of its productions.

Opening with two performances apiece of Samson et Dalila, Madama Butterfly, and Der Rosenkavalier, the first offerings showed the versatility of the personnel.

Leading roles in Samson were sung by Winifred Heidt and Ramon Vinay, both of whom showed vocal opulence, and Angelo Pilotto portrayed the High Priest well, and the work was conducted effectively by Fausto Cleva.

Tomiko Kanazawa, bowing as Butterfly, sang with appeal and good command, opposite Eugene Conley, an ardent Pinkerton, with George Chapliski as the Sharpless, and Rose Marrone as Suzuki, Cleva conducting.

Rosenkavalier introduced Irra Petina to the company as a lively Octavian. Stella Roman gave tragic depths to the Marschallin. Lorenzo Alvary was a gifted Baron Ochs; Laura Castellano the Sophie, and Osie Hawkins and William Horne were among others in the lengthy cast. The difficult score was conducted capably by Paul Breisach.

The second week brought performances of Aida, Carmen and Traviata. The first enlisted Kurt Baum as a resonant and rich-toned Rhadames, Stella Roman, effective in the title role; Margaret Harshaw as an experienced Amneris; Angelo Pilotto, a dramatic Amonasro; Lloyd Harris as the sonorous King, and Paul Breisach again wielding the baton with mastery.

The Bizet heroine was sung by Mme. Petina, her version being dramatically viable, if not particularly seductive. The part of Don Jose was excellently portrayed by Vinay. Chapliski was a forceful Toreador, and Laura Castellano sang Micaela. Cleva was in the pit for this work. Thmoas Hayward was another capable Alfredo.

Robert Weede, Lucia Evangelista and Charles Kullman were the principals in Traviata, and had a warm reception for their work. Ballet episodes were headed by Lucien Prideaux and Lydia Arlova.

Pagliacci, splendidly sung by Kurt Baum as Canio, Frank Guarrera as Tonio, and with Gloria Ware as Nedda, was preceded by a ballet, Life in Vienna, with Strauss music. Ernesto Barbini led the opera and Otto Lehmann the production by the ballet corps. La Boheme had a fine cast headed by Richard Tucker and Mme. Evangelista, with Eva Likova as Musetta and Chapliski as Marcello.

In further hearings of Carmen, Gladys Swarthout was the glamorous heroine. Rigoletto presented Brooks McCormack as a romantic Duke, with Robert Weede stirring in the title role, and Miss Castellano as Gilda. Faust was sung with Miss Likova as a winsome Marguerite and Nicola Moscona a dominating Mephistopheles.

Tosca presented Stella Roman as the glamorous heroine, Kullman as Cavaradossi, and Chapliski as the cruel Scarpia. Breisach led Traviata, and Cleva was in the pit for Tosca.

Another popular production of the series was Rosalinda, English version of Johann Strauss' operetta Die Fledermaus. Breisach conducted an able reading of the lilting score. R. P.

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Detroit Events Include Open-Air Concert Series

DETROIT.—Well attended *al fresco* concert series were given this summer by players from the Detroit Symphony at the Michigan State Fair Grounds; by the Belle Isle Concert Band at the new Remick Band Shell; and the Police Department Band in Grand Circus Park.

The School of Sacred Music at Waldenwoods is observing its 20th anniversary. Dr. Nellie Huger Ebersole, director of the school and national chairman of church music for the National Federation of Music Clubs, has announced that singers, organists and choir directors from most of the 48 states have assembled for this session. Dr. Roberta Bitgood, composer-organist and choir director heads the faculty. Prof. Robert Fountain of Oberlin College directs classes in choral music, and concerts include two evenings of oratorio by Harold Haugh, tenor of the University of Michigan faculty, and one of Bach compositions.

George Haddad, Canadian-born pianist, has returned from a five months' tour through England, France, Switzerland, Italy, Belgium, Holland and the Scandinavian countries; he made 14 radio appearances during the tour. Mr. Haddad presented all-American programs in several of the countries and in Rome made special recordings for the Pope which included Syrian and American Folksongs.

Two graduates of Curtis Institute, Daniel Majeske, violinist, and Theodore Lettvin, pianist, gave a recital in Music Hall, enthusiastically received by a large audience.

Edward Bredshall presented pupils from his studio in concerto recitals at the Institute of Art. The young artists made a splendid showing.

Freda Draper, contralto, was called to fill an emergency vacancy on the faculty of the Bay View Summer College of Music and is enjoying a full schedule of singing and teaching. Harold Tallman, Dean of the School of Music, announces increased interest in the choral ensemble of 175 voices and this group is appearing in the weekly concerts in the John M. Hall Auditorium.

Dr. Cyril Barker of the Institute of Musical Art conducted a 5,000 voice choir at the recent meeting of the World Baptist Alliance in Cleveland. Representatives from 60 nations attended.

MARION GERHARDT.

Novelties for Philharmonic

During the 1950-51 season of the Philharmonic-Symphony, Dimitri Mitropoulos will present three works in concert form: Alban Berg's Wozzeck (already announced), to be sung in German by Mack Harrell, Eileen Farrell, Frederick Jagel, David Lloyd, Joseph Mordino, Edwina Eustis, Ralph Herbert, a chorus recruited from the Schola Cantorum, and a children's chorus; Ravel's one-act opera bouffe, L'Heure Espagnole (in French), with Frances Greer, David Lloyd, Joseph Mordino, Mack Harrell and Ralph Herbert; and Milhaud's music to Les Choephores (The Libation-Bearers), part of the Orestes trilogy which Paul Claudel adapted from the Greek of Aeschylus. The latter work also will be sung in French, and the soloists are Eileen Farrell and Mack Harrell, Frances Greer and Edwina Eustis. L'Heure Espagnole and Les Choephores will be given on one program.

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N. Y. City Opera Adds Artists

The fall season of the New York City Opera Company, opening Sept. 21 with Turandot, will include fifteen works. The new productions are Wagner's Die Meistersinger, and revivals of Faust and Aida. Faust will be reset and restaged, with settings by H. A. Condell and staging by Vladimir Rosing, and will be conducted by Jean Morel. Aida will be led by Laszlo Halasz, the company's musical director, and staged by John S. White.

The engagement of Raffaele Arie, Bulgarian-born basso, now a citizen of Israel, who has sung at La Scala, was announced. David Lloyd, young American lyric tenor, heard in the title role of Britten's Albert Herring at Tanglewood, has been added to the company. Other newcomers are Fernando Bandera, Italian lyric tenor, who has sung in opera in Rome; Bette Wermine, American contralto, who appeared with the Stockholm Opera last season, and will make her bow here as Amneris; Eduard DeDecker, Flemish bass-baritone; and Raimundo Torres, Spanish baritone.

Rose Bampton has joined the company for the fall season to sing the Marschallin in Der Rosenkavalier for the first time in this country.

Friedrich Schorr, former Wagerian baritone, of the Metropolitan, has been appointed special adviser to the German wing, which is to be extended. He will assist in the production of Die Meistersinger.

ECA Presents Foreign Orchestras in Series

Leading symphony orchestras of 13 Marshall Plan countries are being heard in concert during WNYC's new "Orchestras of the World" series on Wednesday evenings, 9-10 p.m. EDST, which opened on Aug. 9. The station is presenting the series of transcribed concerts in association with the Economic Cooperation Administration and the Continental FM Network.

Included among the symphonic groups, some of which have not previously been heard through short wave or recordings in this country, are the Turin Symphony of Italy, Swedish Radio Symphony Orchestra, Orchestre National de France, Radio Eireann Orchestra of the Irish Republic, BBC Symphony, Oslo Philharmonic, Danish State Radio Symphony, Portuguese Symphony, R.I.A.S. Symphony Orchestra of Berlin, Vienna Philharmonic, Greek State Orchestra, and Concertgebouw of Holland.

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The ECA series is being carried by three stations in the New York area, at different times. In addition to WNYC, WQXR is offering these programs on Saturdays from 4:05 to 5 p.m., and WNEW on Sundays from 11 p.m. to midnight, EDST.

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MUSICAL JOTTINGS

The N. Y. Philharmonic-Symphony is appearing at the Roxy Theatre for two weeks, beginning Sept. 1, with **Dimitri Mitropoulis** conducting; during the first week **Eileen Farrell,** soprano, is soloist. . . .

Giuseppe Valdengo will sing the role of **Antonio Scotti** in the M-G-M film based on the life of **Caruso,** with **Mario Lanza** in the title part, **Peter Herman Adler** conducting and staging the musical sequences, and **Jarmila Novotna** appearing as a Covent Garden star who befriended the tenor. . . . The Vienna State Opera will produce **Menotti's** The Consul and **Richard Strauss'** Daphne this season, and stage a **Verdi** Cycle in honor of that composer's 50th death anniversary. . . . **Charles Paul** will conduct as guest with the London Philharmonic, Royal Danish Symphony, and Paris Conservatoire Orchestras. . . .

The Center Theatre has been leased to the National Broadcasting Company for television programs. . . . A two-year contract between Philadelphia Orchestra Ass'n and Local 77, AFM, was signed on Aug. 1 by **Hari McDonald,** manager of the ensemble, and **Charles J. McConnell,** president of the local. . . . **Herbert Barrett** has been engaged as manager of the New Friends of Music, the president, **Ira A. Hirschmann** announced. . . . **Sadie Knight,** 22-year-old blind soprano, made her first appearance with orchestra at the Chautauqua, N. Y., Symphony concerts, after winning scholarships awarded by the Marian Anderson Fund and N. Y. Ass'n for the Blind. . . . A son was born on Aug. 22 to **Leopold Stokowski** and his wife, the former **Gloria Vanderbilt;** the conductor has three adult children by his two previous marriages. . . .

Eugen Szenkar has been added to the guest conductors previously scheduled for the Pittsburgh Symphony this season. . . . A new French movie based on life of **Offenbach,** with **Pierre Fresnay** as the composer and **Yvonne Printemps** as Hortense Schneider, the prima donna, is being presented in this country by Lux Films—title, The Paris Waltz. . . . As a benefit for the **Philadelphia Orchestra** Pension Foundation, Gimbel's Seventh Annual Assembly of Famous Fashions will be held in the Penna. city, during a week opening Sept. 18. . . .

Oberammergau has revived its Passion Play this summer. . . . An Indian drama, Unto These Hills, was given six nights weekly, Tuesdays through Sundays, at Cherokee, N. C., this summer, with music by **Jack Kilpatrick,** Oklahoma composer. . . .

The House of Commons heard a plea by **Harmar Nicholls,** Conservative member, to amend the copyright laws so that **Sullivan's** music for the G. & S. operas, which expires next November, might be extended, and **Harold Wilson,** president of the Board of Trade, said this would be considered in a general review of the copyright law now under way in Britain. . . . Recent death in Manhattan was that of **Felix E. Kahn,** former director of Paramount pictures, and brother of the late **Otto H. Kahn;** he was the husband of **Marianne Kneisel,** violinist, and an authority on Strads. . . .

LAWRENCE TIBBETT
(Photo—Louis Melancon)

Lawrence Tibbett, taking a sabbatical year's absence from the "Met," will co-star with **Muriel Rahn** on Broadway in The Barrier, musical drama with score by **Jan Meyerowitz** and book by **Langston Hughes.** . . . **Rosa Ponselle** was granted a divorce from **Carle A. Jackson,** of Baltimore. . . .

A "lost" portrait of **J. S. Bach,** painted by **Gottlieb Friedrich Bach,** has been brought to light; a booklet on the "find," written by **Dr. Karl Geiringer,** has been issued by Oxford University Press. . . . The town of Canal Winchester, O., opened a memorial museum and library to **Oley Speaks,** composer. . . . The Arts Council of Great Britain has awarded $1,200 commissions for English operas to composers **Arthur Benjamin, Alan Bush, Berthold Goldschmidt** and **Karl Rankl,** their subjects being respectively **Dickens'** Tale of Two Cities, Wat Tyler, **Shelley's** The Cenci, and Irish drama, Deirdre of the Sorrows. . . . The Baltimore Museum of Art presented an outdoor series by the **Paeff Quartet** under the title, Midsummer Nights in the Rose Garden. . . . Collection of scores and books from estate of **Edyth Walker,** operatic mezzo, given to N. Y. Public Library. . . .

Nicolai Malko, resident conductor of the Grant Park Symphony in Chicago since 1945, has received from **King Frederik IX** of Denmark the Cross of the Order of Dannebrog. . . .

Guilhermina Suggia, noted cellist, who died recently in Lisbon, left a $28,000 Strad cello to be sold in order to found a scholarship at the London Royal Academy of Music. . . . **Jules Wolffers,** Musical Courier Boston representative, has been invited to serve as contributing music critic for Christian Science Monitor. . . . Midsummer type gremlins or such are responsible for quite a few cases of mistaken identity. **Mario Braggiotti,** pianist, was greeted after his recent recital at the Congressional Club of Washington's annual meeting both by **Mrs. Harry S. Truman** and **Mrs. Perle Mesta,** U.S. Minister to Luxembourg. The picture which appeared on Page 3 of the August issue of Musical Courier should have stated that he was shown in conversation with the wife of the Chief Executive. . . .

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NEW PUBLICATIONS IN REVIEW

For Piano Solo: Toccatina, by John Vallier (Galaxy Music Corp., N. Y.). This little toccata is a bright, clever thing, grateful to play and whimsical in its harmonic layout. There are some bold polytonalities, but so skillfully does the composer play one against the other that they sound merely like momentary discords. The piece is of moderate difficulty, though it will sound a good deal more difficult than it actually is. Teachers will find this an excellent hands-crossing study, and concert pianists could well use it in recital.

Sonata, by Howard Swanson (Weintraub Music Co., N. Y., $2). There are three movements to this sonata—allegro risoluto, andante cantabile, and allegro vivo. All are consistent in style—angular, with hints of polyphony, highly dissonant, serious, and with moments of lyric sensitivity. This is a talented work in the modern style. The piano writing features a constantly percussive attack and is not too easy to play.

Mouvement Perpetuel, by Jean-Michel Damase. Concerto Pour Piano, by Charles E. Kalman (Editions Salabert, Paris and N. Y., 80c and $1.25 respectively). The Damase Mouvement Perpetuel is an attractive little piece with some adventurous—though mostly consonant—harmonies. As its title suggests, it is a fast-moving, flowing work, and would be a valuable study for legato playing. Kalman's Concerto for solo piano is more ambitious, fairly difficult, in the post-romantic style of Rachmaninoff, with touches of Chopin and Liszt for good measure.

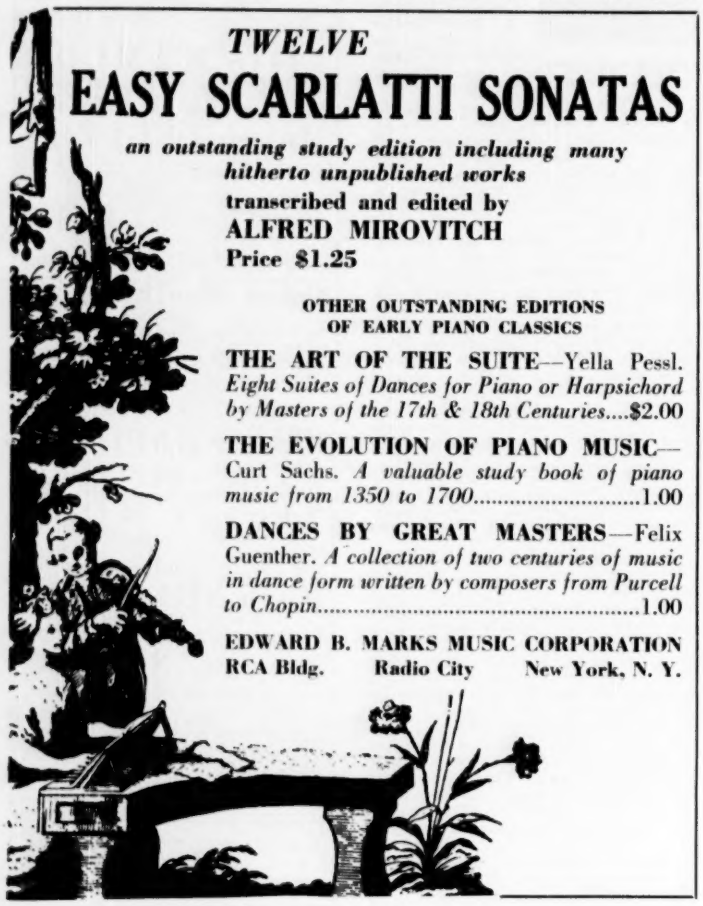
Andante, by J. S. Bach, arranged by Edward Krish (Oxford University Press, N. Y., $1). Mr. Krish has made an ingenious arrangement of this Andante from the Trio Sonata No. 4 in E minor. It is one of the loveliest, most serene melodies Bach ever composed. Since it is not as well known as it deserves to be, perhaps this playable version will bring it to the fore. The arranger has cleverly distributed the voices between both hands, and pianists should enjoy playing it. It's a good study in weight distribution, too.

Six Etudes, by M. De Manziarly; and Second Sonata, by Pierre Boulez (Huegel and Co., Mercury Music Corp., N. Y.). The first of these etudes, Hommage à Scarlatti, is a delicate tribute to the old Italian master. Scarlatti's characteristic figuration is imitated, though with some sharper harmonies than he would have used. Berceuse, the second in the set, has a gentle, rocking motion with some expertly resolved discords. No. 3, Dialogue, was composed "for the independence of both hands in use of staccato and legato"; and is to be played without pedals. No. 4, Les Petites Heures, is a study in sonority and pedalling. No. 5, Nocturne, emphasizes problems in touch, while the last one, Parade, features finger agility. Besides being excellent studies as such, the music has imagination to recommend it to pianists.

The Boulez is a very long and difficult sonata, Ives-like in its advanced technique. The first movement, Extrêment rapide, has an impressive percussive, atonal drive, hard dissonances and a complexity of structure. In the second movement, Lent, there are wide skips and a style reminiscent of Webern and other twelve-tone composers. The piano writing grows exceedingly complex toward the end. The third movement is marked Modéré, presque vif, and the last is marked Très librement, avec de brusques oppositions de mouvement et de nuances. In neither is there any less difficulty than what previously is encountered.

Second Sonata and 4th Piano Concerto, by Darius Milhaud (Heugel & Co., Mercury Music Corp., N. Y.). Composed in August of 1949, the sonata contains four movements—Alerte (about 4 minutes, 15 seconds), Lèger (about 3 and a half minutes), Doucement (5 minutes), and Rapide (3 minutes). Like most of Milhaud's music, this has a rapid, smooth flow, with a fairly high dissonance ratio that avoids brutality or percussiveness. The melodic lines are strongly in evidence, reminiscent of the flexibility one comes to expect from the industrious Milhaud. The writing is beautifully laid out but not too easy. Concert pianists will be examining this sonata with interest, just as they will be studying the Concerto, a work that lasts just a little under 20 minutes. The movements are Animé, Très lent, and Joyeux. This too dates from 1949, and is a bustling, virtuosic work with an extraordinarily "busy" piano part. Everything in the pianist's bag of tricks is present to form a thoroughly effective concerto.

For Two Pianos: Now Jesus Christ, the Son of God, by J. S. Bach, arranged by Richard Latham (Oxford University Press, N. Y., $1.25). This is a rather virtuosic, neo-Busoni arrangement of the famous melody from Bach's cantata Christ lag in Todesbanden. Mr. Latham has written in plenty of glittering scale passages, octaves, heavily arpeggiated chords and booming basses. The result is an orthodox two-piano concert version, and a good one of its kind.

Organ and Piano Duets: The Ditson Album of Organ and Piano Duets, arranged by R. S. Stoughton (Oliver Ditson Co., Philadelphia, $1.50). Ten arrangements, mostly of familiar classics, are offered here: Rachmaninoff's G minor Prelude, the Bach-Gounod Ave Maria, the Handel Largo from Xerxes, Guilmant's Pastorale, Ravel's Pavane, the Andante from Tchaikovsky's Sixth Symphony (the title here is a misnomer; the selection offered is the "big" theme from the first movement), the Prelude to Wagner's Parsifal, the Prelude to Saint-Saens' The Deluge, Debussy's Reverie, and MacDowell's Scotch Poem. All of these arrangements are fairly well simplified and should offer amateurs a lot of fun—if a piano and an organ can be got together.

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Song: The Happy Idler, by Harold Clark (Galaxy Music Corp., N. Y.). In A major, this song is intended for tenor or soprano. It is in a conservative idiom, featuring a two-against-three piano accompaniment. A poem by Robert Bridges is the text: "The idle life I lead Is like a pleasant sleep, Wherein I rest and heed The dreams that by me sweep. And still of all my dreams In turn so swiftly past, Each in its fancy seems A nobler than the last. . . ."

The Singing Road, compiled and Edited by Arthur E. Ward (Vols. 2 and 3. Carl Fischer, Inc., N. Y. $1 each). The three volumes of The Singing Road, "an active repertory for artists and students," have been compiled and edited by Arthur E. Ward. Volume I has previously been issued. The present two volumes contain songs by Beethoven, Grieg, Fox, Massenet, Schubert, Lassen, Schumann, Bach, Tosti, Haydn, Mozart and others. French, German and Italian words are presented, as the demands warrant, along with the English. Each volume also contains exercises by Marchesi. Volume II, by the way, perpetuates an old error. The pretty, and very familiar Nina is not by Giovanni Battista Pergolesi but by Legrenzio Vincenzo Ciampi (1719-1762).

Score: Homage to Stephen Foster, by George Frederick McKay (J. Fischer & Bro., N. Y., $2). All three movements draw upon a motive that is presumably by Stephen Foster. They are named Riverboat, A Summer Dream, and Village Festival. The instrumentation calls for 2 flutes, oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, trombone, timpani, piano (first movement only) and the usual strings. Mr. McKay's harmonies are simple and unostentatious, much in the original Stephen Foster idiom; and elementary school or amateur orchestras should find the music agreeable.

DOWN PUBLISHER'S ROW

Competitions and Awards: Under the auspices of the American Guild of Organists a prize of $100 has been offered by the H. W. Gray Co., Inc., for the best anthem submitted by any musician residing in the United States or Canada. The text must be in English and there is no objection to seasonal anthems. Scoring for mixed voices would be most practical. The deadline is Jan. 1, 1951. For further information write the American Guild of Organists at 630 5th Ave., New York 20. . . . Rules for the international prize contest for a hitherto unpublished and never performed full-length opera, sponsored by a National Committee for Celebrations in Honor of Verdi (whose 50th death anniversary falls in 1951) have been announced. Composers must submit an orchestral score, two piano and voice transcriptions in ink, and five copies of the libretto. If the libretto is not in Italian two transcriptions (voice and piano) and text in the original language; one libretto in the original, and four copies of a free Italian translation. The Scala management may decide to arrange the corresponding Italian rhythmic version, in agreement with the author. Deadline is Sept. 30, 1951, and for full information regarding the contest write the Secretary, National Committee for Celebrations in Honor of Verdi, Teatro alla Scala, Milan. . . . Two compositions for organ suite which tied for first place in the $1,000 national competition award, given by Pennsylvania College for

(*Continued on following page*)

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NEW PUBLICATIONS

(Continued from page 35)

Women, will be published by M. Witmark and Sons, and will be included in the Witmark Library of Contemporary Organ Music. The winners, Gardner Read and Jerzy Fitelberg, will each receive $500 at the dedication of the $54,000 Moeller organ in the New P.C.W. Chapel on Sept. 25. . . .

Premieres: The first public performance of Mario Castelnuovo-Tedesco's Evangelion was given by Edward Mattos, pianist, with S. Keith Forney as narrator, in a concert at the University of Idaho. . . . Rudolf Firkusny played the first South American performance of Martinu's Concerto No. 3 with the Brazilian Symphony Orchestra under the direction of Nino Sonzogno during his recent tour of South America. . . .

New Issues: The first Annual Cumulation of the Music Index has been published. It makes available the material in 85 musical publications through comprehensive indexing. The entire field of music, from musicology to retailing, is covered. The staff, all trained librarians, includes Florence Kretzschmar, editor, Kurtz Myers and H. Dorothy Tilly. . . . Latest titles added to the Penguin series of miniature scores are Haydn's Symphony in D (The Clock) and the Mendelssohn Overtures, A Midsummer Night's Dream and Fingal's Cave. The scores sell for 65c. . . . Sigmund Spaeth's next book will deal with Opportunities in Music. His current publication is entitled Dedication: The Love Story of Clara and Robert Schumann, one of the Holt series of musical biographies. Carl Fischer simultaneously published Spaeth's new translation of the Schumann song, Widmung (Dedication), which gave the book its title. . . . Two more volumes in Schirmer's Schumann series, edited by Harold Bauer, are op. 32 (Scherzo, Gigue, Romanza and Fughetta) and op. 126 (Seven Pieces in Fughetta-Form), op. 72 (Four Fugues) and op. 76 (Four Marches). The last three mentioned are in a single volume.

Appointments: Mr. Alber H. Foster, Jr., has joined Mills Music, Inc., as its Mid-Western Educational Division head, with headquarters in Chicago. . . . Mary-Elizabeth Monroe has been appointed Music Education Representative for the Theodore Presser Co. R. K.

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NEW RECORDS IN REVIEW

Continental: Giuseppe de Luca and Giovanni Martinelli are back on records after many years. The former admits to seventy-five years of age, and it is a matter of record that he made his operatic debut in 1897. Martinelli, now sixty-five, made his in 1908. Two golden-age singers, in short; and the fact that they still can open their mouths, much less sing, is a cause for admiration. On CLP 102, de Luca sings, with piano accompaniment, arias from The Marriage of Figaro, Linda di Chaminoux, Pique Dame, Adriana Lecouvreur and others. Not too much power is left in his voice, but the baritonal quality sounds as masculine as ever and, stylistically, he could give the younger generation an awesome number of pointers. His phrasing is a delight; hardly any vocalist alive is capable of such subtlety. Martinelli, on CLP 103, provides nostalgic suggestions of the great tenor of the 1920's. He sings, also with piano accompaniment, arias from Fanciulla del West, Mefistofele, Faust, Butterfly, Turandot, Manon Lescaut and, of all things, Tristan und Isolde. Opera lovers who have any sentimentality at all in them should fall in love with these two LP discs.

On a third Continental LP disc (CLP 104), Georges Enesco plays Bach's unaccompanied violin sonatas in G minor and B minor, turning in a musicianly, technically expert performance of both.

R.C.A. Victor: Two song albums of interest are newly available. Mack Harrell, accompanied by George Reeves, sings Schumann's Dichterliebe (set WDM 1387, three discs) in a mellow, resonant manner, with superb diction and sympathy for the lieder idiom. He has a flair for exploiting a lyric line, and some of the songs come through in all their romanticism. Any reservations would lie with an occasional studied, somewhat inhibited, flow to the more dramatic songs. Blanche Thebom, the mezzo-soprano, contributes a three-disc album of Wolf songs (WDM 1380), singing Auf einer Wanderung, Verschwiegene Liebe, Verschling der Abgrund, Um Mitternacht, Cophtische Lied No. 2, Elfenlied, Schlafendes Jesukind, and Auf dem grünen Balkon. Her voice, one of the more beautiful before the public at present, is beautifully adjusted to the requirements of the Wolf songs; she colors it admirably, is mistress of a legato phrasing, and she keeps away from operatic idiosyncracy. William Hughes is the accompanist.

More standard repertoire is encountered with Koussevitzky's performance of Mozart's E flat Symphony (K. 543) on WDM 1379 (three discs). The Boston Symphony's strings sound rich and full, the ensemble is as perfect as ever—but the sounds they make have little relation to what is considered good Mozartean style. On an orchestral single disc (49-1143), Victor de Sabata leads the Symphony of the Augusteo, Rome, in a rousing performance of Verdi's Sicilian Vespers Overture; and the Hungarian String Quartet, in set WDM 1377 (two discs), play in a smooth, somewhat emasculated but very elegant performance, Haydn's Lark Quartet. A two-piano set (WDM 1378, two discs) presents Luboshutz and Nemenoff in the Philipp transcription of the Bach-Vivaldi Concerto in A minor, brilliantly played and recorded.

Westminster: A rather staggering list has just been released by Westminster, one of the newest of the independent companies. Mozart predominates. There are the Symphonies Nos. 18 in F and 30 in D on disc 50-12; the Concertone in C for Two Violins and Orchestra and the Symphony No. 23 on disc 50-13; the String Quintet in E flat and the Piano and Wind Quintet on disc 50-7. The symphonies are played by Henry Swoboda and the Vienna Symphony Orchestra; the chamber music pieces are played by Viennese ensembles. All of the performances are competent, if routine; but that is not the important thing at issue. None of these pieces, except for the Quintet for Piano and Woodwinds, apparently has ever been previously recorded. Not unexpectedly, the most impressive of these Mozart pieces are the two quintets (K. 614 and 452 respectively), which are the most mature, and which can stand up to the bigger things in the Mozart canon. There is much to admire, however, in the youthful symphonies, which, slight as they are, eclipse anything written in the period unless from the pen of Joseph Haydn. Westminster, for example, has released a Turkish Suite by Michael Haydn (Joseph's younger brother); and while it is entertaining, it has nowhere near the subtlety of the immature Mozart symphonies. Together with the Haydn work is coupled a symphony by Mozart (K. 444) which is really by Michael Haydn except for the short adagio introduction (disc 50-16). Also in much the same period is a Sinfonia Concertante in F by Karl Stamitz (disc 50-17), a rather static work redeemed by a fine, serene slow movement of Gluck-ish tendencies. Swoboda and the VSO are the participants in all the above.

A very interesting novelty is the Hummel Septet, scored for piano, viola, cello, bass, flute, oboe, and horn (disc 50-18). It is a fascinating forerunner of the romantic school, with an expert piano part and much originality to the musical content. It has its weaknesses—Hummel, after all, was not the most creative of musicians—but these are outnumbered by the really surprising anticipations of later composers of the romantic school. Another rather rare coupling is that of Dvorak's Violin Sonata in F with his Four Romantic Pieces, played by Peter Rybar and Franz Holletschek (disc 50-15). Except for the last movement of the sonata, Brahms is the chief influence, and a rather overpowering one he is, but Dvorak eventually gets around to talking in his own idiom. He does, too, in the Romantic Pieces. A pleasant disc. So is the disc of Suk's Fantasy for Violin and Orchestra, played by Peter Rybar and the VSO under Swoboda, coupled with the Swoboda-VSO performance of Smetana's Wallenstein's Camp (disc 50-11). Still another violin work is the Rybar-Swoboda collaboration in the Goldmark Concerto (disc 50-10)—a work that has dropped out of fashion nowadays, but which is surely as good as things of the Wieniawski-Bruch-Vieuxtemps school. Rybar, not an exciting but a thoroughly competent violinist, has been well recorded. Two more items of interest are a coupling of Rimsky-Korsakoff's Symphonietta on Russian Themes with Dvorak's Slavic Dance in G minor (Swoboda-VSO; disc 50-8), and a coupling of two Brahms choral works—the Marienlieder (op. 22) and the Four Songs for Women's Chorus, Two Horns and Harp. Both are sung on disc 50-4 by the Wiener Kammerchor conducted by Reinhold Schmid, and both are quiet, sensitive song collections that are worth investigating.

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BERNICE FROST SAYS...

ACCENTING

Accenting in piano playing, when well done, can become an artistic accomplishment, or if badly achieved, it can be an annoying and unmusical habit.

A teacher from Texas asks: "What can be done with an advanced pupil who cannot understand that there are other kinds of accents beside the metric accents? His playing is brilliant, but is rough and bumpy from his constant stressing of first beats. . . ."

To overcome such a habit, the pupil must first be made to hear how unmusical his playing is, and then aurally to recognize the value, musically, of other types of accents.

Different Varieties

The metric, while an important accent when needed, can become so secondary in the interpretation that it is completely lost in the other accents. In many compositions of more modern trend, the rhythm may not conform at all with the metric signature.

There should be a constant awareness of rhythmic, melodic, harmonic, agogic and phrase accents; in more advanced playing, other kinds will be found.

The character accent is one which is most neglected and which, if used intelligently, will bring artistry to performances of any grade level.

Accent in Dance Forms

The mazurka, the waltz, the polonaise and all other dance forms have their own characteristic accents, which are the fouundations of good interpretations.

There is nothing more unmusical than to hear the first beat of every measure being stressed, with no thought of melody and phrase lines.

From the very beginning lessons, the pupil must be made to hear the phrase line. Thus, with a subtle metric accent the meter can be established, with the phrase accent soon taking over.

Accenting, when done musically, is the basis of vital and interesting performance.

Companion Solos

How soon should one give supplementary solos to any and all age beginners?

C. R., Penn.

One cannot often give a definite answer to such a question as so much depends upon the individual pupil. However, in this instance supplementary solos can be given any time after the fifth or sixth week of study.

If the pupil is progressing slowly, the need will be for additional concentration on extra material; if the pupil is progressing normally or a bit too rapidly, extra solos will increase interest.

Familiar Pieces

What can one do with a pupil who begins pieces at home and brings them to the lesson to be finished? They are usually compositions much too difficult for the pupil and are often numbers requested by parents or friends.

G. F., Montana.

The pupil should be told that the numbers are too difficult and it would be better to wait until a time when they can be studied with less effort and satisfactory results. In such cases the pupil realizes he cannot master the solos but is only trying to meet the demands of others. Under no conditions permit the study of a so-called easy arrangement of these pieces in question—this only defeats all aims.

If you find it better to make a try at this repertoire, drop all other lesson material and concentrate on one of the solos. In a short time the truth of your opinion will be evident.

Adult Relaxation

There are three adult students in my piano class who have difficulty in remaining relaxed when we begin to work for a firmer finger tip and deeper tone quality. The whole arm becomes tight and eventually the entire body becomes tense. What can be done to overcome this condition? L. S., N. M.

Relaxation in adult piano students who are beginners must imply a relaxed mental as well as physical condition. Work for a slow legato in simple melody lines thinking of the transfer of weight and slight rotation with plenty of time for relaxation at phrase ends.

Softly humming the melody will aid in the tone qualtiy as well as the legato feel of the keys. If pupil is too self conscious to hum the teacher should continue the humming or singing of the count.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

Texts

The Why and How of Popular Singing, by Miriam Spier. Vocalists aspiring to make a name in the entertainment world will benefit here from valuable advice and hints towards cultivating a real vocal technique. Phrasing, quality, etc., are discussed, and some vocalises offered. Edward B. Marks Music Corp., N. Y.

The Pianist's Approach to Sight-Reading and Memorizing, by Beryl Rubinstein, $1. The experience of years of performing and teaching have given Mr. Rubinstein the means of explaining clearly the process by which pianists can attain the valuable techniques of fluent sight-reading and secure memorizing. Carl Fischer, Inc., N. Y.

For Voice

Dedication (Widmung), by Schumann, 50c. The English version, by Sigmund Spaeth, of this famous song. High or low voice. Hurdy-Gurdy, by Philip Warner, 50c. A prize-winning song in a Chicago Guild contest, which pairs voice and piano in convincing imitation of a music grinder, and gives the singer a fine display vehicle. High or medium. George Washington Comes to Dinner, by Martin Kalmanoff, $1. The rules for social manners which Washington pursued are set to fittingly pompous music, making this interesting as a historical document as well as a fine song. Medium voice. Enough, by Esther Cooper, 50c. Words by Sara Teasdale, with a rich sentiment and feeling, are projected by a gentle melody and accompanying harmony, in tender expression. Medium voice. Carl Fischer, Inc., N. Y.

For Piano

More Stunts for the Piano, by Ada Richter, 60c. Useful and attractive study-pieces for the 2nd year, providing exercises in tuneful ways. Titles are derived from "stunts" and tricks in a child's life. High School Harmonies, by Stanford King, 75c. Ten modern melodies for the teen-age crowd, featuring various popular dance rhythms and idioms, as tasteful as this light style can be. Grade 3-4. Theodore Presser Co., Bryn Mawr, Pa.

(Continued on next page)

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Up and Down the Guild Keyboard

By Grace White

Dr. James McConkie has won a Fulbright Award and will sail at once for Paris, where he will study with Nadia Boulanger.

Abraham Stockman, Guild entrant with national honors, who studies with Rosetta Goodkind of the Juilliard faculty, was winner of the evening on Prize Performance, televised by Station WCBS, and received the Grand Prize of $500.

Robert Del Giudice, cash prize-winner in the Guild with Irma H. Correll, has been awarded the Guild $250 scholarship at the Manhattan School of Music, New York.

Oscar Harveland telecast his own Concerto with orchestra in Chicago on WENR; he received his Mus.M. from Chicago Conservatory, where he studied with Dr. John Carré, long an adjudicator for the Guild.

The "Adrian Twins" of Boston, many years in Guild auditions with Mme. Nevarte Adrian, will give a recital at the Phillips Gallery in Washington, Oct. 3.

Janet Cohen, student of Mary G. Reed of Boston, played at Petersboro, N. H., under auspices of Massachusetts Federation of Music Clubs.

Dr. Irl Allison announces the Paderewski Medal Winners (those who complete ten years of ten-piece programs) for 1950 (there are 29 in 20 States): Mary Lou Albrecht, Geraldine Burfoot, Betty Bush, Barbara Chidsey, Martha H. Clarke, Gail V. Clemens, Edwin Deveny, Catherine M. Dunn, Tommy Fairey, Ann Gilliam, Mary Nan Hudgins, Peggy Hudson, Nancy Jackson, Sybil Krikorian, Irlee Leclere, Mary Alice Morgan, Roy Morgan, Geraldine Nein, Robert O'Brien, Ruth O'Brien, Harold Owen, Jan C. Park, Billie Starkey, Robert Stewart, Jean Thompson, Toinette Y. Tribble, Corinne Van Zanten, Norma Verrilli and Myrna Woodward.

High or Close Finger Action?

By Ernesto Berúmen

One of the most puzzling problems among proponents of piano study is whether to use the so-called "high finger action" or to keep fingers close to the keys. Generally, people are definitely one-sided in the matter, advocates of one or the other. Looking back in history and visualizing the entire technical development of the piano compels the observation that the technical approach has been completely different from one period of development to another.

No doubt the classicists used the high finger action alone. How else could they play their own compositions with that clearness of touch necessary to produce the crystalline effects of the predecessors of the piano? Only high finger action in slow practice can produce this required effect. The effects of the Romantic school, however, with its wondrous and luscious touch, can not be obtained with mere high finger action; the close touch combined with pressure is the only way to reach this end. The Impressionistic school has likewise to be approached in this manner.

Of course, it must be understood from the very beginning that, in the case of the high finger action, the upper lift of the fingers must be employed only while practicing slowly. In rapid playing, our common sense tells us to keep the fingers close to the keys. For how can one play fast when using high finger action? But speed developed through slow, high finger action gives the clean-cut, pearl-like type of touch expected in the early composers.

The high finger action develops the strength of the fingers, while the close touch develops the arm. The so-called cantabile, or singing, tone in melodic passages naturally can not be produced by raising the fingers. The opposite way of practicing obtains in this type. Pressure with relaxed wrists, arms and body and judicious use of pedals bring forth the effect required.

The modern pianist must be fully prepared to meet the problems of all styles, and therefore his technical equipment is much more extended than was formerly needed. Whereas once melodic lines were brought out by merely striking the notes with strong, high fingers, now we use close fingers, pressure touch, relaxation and intelligent use of the pedals. How sages of Bach, Mozart, Beethoven, Brahms, Chopin, Lizst and Debussy if he is not thoroughly prepared with the various technical approaches of each? Let us then study, carefully and individually, the two most discussed subjects in piano practice: the high, as well as the close finger action, for we need one as much as the other in present-day piano playing.

CARL M. ROEDER'S pupils have earned superior ratings in Guild auditions for sixteen consecutive years, including 1950. Mr. Roeder has served as Dean and Adjudicator for the Guild; Adjudicator for the National Federation of Music Clubs, the Naumburg Competition and Bamberger Scholarships. A member of Juilliard faculty for fifteen years, he has maintained a studio in Carnegie Hall for half a century. (Photo—J. Abresch)

MILTON SHAFER will give a Town Hall recital, Saturday evening, Sept. 30. He was 1948 winner of $250 prize in the Guild Recording Competition, and studied with Alfred Mirovitch in New York. (Photo—C. Mousset)

NEW MUSIC FOR THE TEACHER

(*Continued from page 38*)

LITTLE SUITE, by Leon Kirchner, 75c. 5 short pieces requiring the ability of an experienced player because of their free use of tonality in harmonic structure and melodic content. Explicit directions for expression and dynamics make these interesting essays. Mercury Music Corp., N. Y.

FIRST AND SECOND SUITES, by Henry Duke. Each set contains 6 pieces, for grade 2, written with a light charm and grace. Due attention is paid to pedalling and fingering, and these are directed to adult beginners as well as younger. Novello & Co., Ltd., London.

ROLLER SKATING, by Stanley Krebs, 35c. Broken triads for both hands are used throughout, on white keys only, making this a good preparation for chords and stressing evenness of touch. The Composers Press, Inc., N. Y.

CARAVAN DANCE, by Lily Strickland, 35c. A picturesque tone-picture of songs and dances on a desert scene, making a colorful diversion for grade 3. MINIATURE SUITE, by Mortimer Wilson, op. 22, 40c. This is a new edition of pieces originalcan a modern pianist deliver the mesly for 2 violins and viola. Each of the 6 pieces is brief and characteristic, and suits the piano and a small hand very well. Grade 3. J. Fischer & Bro., N. Y.

FIVE PIECES, by William Boyce, Leonard Duck has transcribed these vivacious pieces from orchestral works of the 18th century English composer. Titled Hornpipe, Air, Passepied, Minuet and Jig, they are brimful of spirit, wit, and melody. For advanced players, and a welcome relief from conventional pieces of the period. Francis, Day & Hunter, Ltd., London.

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SCHOOLS and STUDIOS

Minneapolis College Session

MINNEAPOLIS.—Helena Morsztyn, Polish pianist, is holding a six weeks piano master class (a return engagement) at the Minneapolis College of Music, Aug. 21 to Sept. 30. The course is open to both advanced pianists and listeners.

The College announces the fall session, opening Sept. 11 with registration week Sept. 5-9. Courses offered are music education and applied music leading to a Bachelor of Music and Master of Music Degrees, and Bachelor of Oratory Degree, also private lessons in all branches of music, dramatics and dancing. Special features during the school year are: classes in arranging and brass ensemble groups under Bill Green of the Modern Department; choral training classes with two rehearsals weekly, conducted by Peter D. Tkach. The college orchestra is directed by William Muelbe and the college band by Wendell Swanson.

The Modern Department opens its second year on Sept. 11 under Mr. Green, who this summer, in addition to his duties at the college, has directed his orchestra nightly at the Bungalow Cafe, arranged music for radio and recording, including much of the music on Eddie Cantor's Aquatennial CBS show. Mr. Green has completed a book, scheduled for fall publication, tentatively titled A New Method of Modern Harmony, including a dictionary of over 2,500 modern choral voicings.

Zachary T. Monson, bass-baritone, pupil of Berthold Busch, winner of the Aquatennial vocal contest, represented the Aquatennial as soloist at the Chicagoland Music Festival on Aug. 17.

Bessie Nell Whitney, pianist and organist, member of the American Guild of Organists and organist and director at Holy Trinity Lutheran Church, St. Paul, has been engaged for the faculty of Minneapolis College.

Adelphi College Events

Dorothy Eustis, pianist, will give the first of a series of fall concerts at Adelphi College, Garden City, N. Y., on Oct. 3. The first music workshop at Adelphi College under the direction of Leon Barzin and Gerald Warburg, ended a six weeks term on Aug. 15. During the last week concerts marked the end of the chamber music series, summer orchestral concerts under Mr. Barzin, and the "Musical Parties" for grammar school children of Nassau County, at which Mr. Barzin and the student-faculty orchestra demonstrated musical instruments.

Manhattan School Adds Course

The Manhattan School of Music is adding a comprehensive course in music education to its graduate department, it is announced by Dr. Janet D. Schenck, director. The new program will lead to a Master of Music degree with a major in music education. Courses of study were selected in consultation with Dr. Edward S. Mooney, Supervisor of Teacher Education of the University of the State of New York, and the curriculum was planned to meet the New York State requirements for public school music teaching. A difference in emphasis from the usual study of music pedagogy will be found. Certain broad courses in the humanities have been added, designed to widen the student's background, while training him for his profession and community leadership.

HANS BARTH and some members of his class in Jackson, Miss., one of the seven cities in which he held his Refresher Course for Piano Teachers. (Photo—Black's Studio)

Mu Phi Epsilon Awards

Mu Phi Epsilon, women's national music sorority, held its Pacific Province National Convention in Seattle, Wash., June 27 through July 1. Business sessions and musical programs were held, and guest speakers included Dr. Stanley Chapple, director of the School of Music of the University of Washington, and Dr. Pauline Alderman, musicologist of the University of Southern California. Local sorority members honored Mu Phi Epsilon composers by a concert of their numbers, and Frances Yeend, soprano and a member of the organization, gave a program.

Winners of the Mu Phi Epsilon 1950 Musicological Research Contest were announced, first prize going to Lucette Stumberg of Austin, Tex., and second to Jean Westerman, Ann Arbor, Mich. In the Original Composition Contest, works of Blythe Owen of Chicago and Ruth S. Wylie were judged the best.

Further extension of the sorority finds new chapters at Southern Illinois University, Carbondale, Ill.; Ypsilanti State Normal College, Ypsilanti, Mich.; University of Utah, Salt Lake City; and West Virginia University, Morgantown, W. Va. Charters for chapters at Columbus, Ohio, and Tacoma, Wash., were issued.

The following national officers were installed to serve two years: national president, Ruth Row Clutcher, Upper Darby, Pa.; first vice-president, Eleanor Hale Wilson, Seattle; second vice-president, Elva McMullen Gamble, Chicago; third vice-president, Olive Galloway Williams, Lincoln, Neb.; executive secretary and treasurer, Bernice Swisher Oechsler, Sylvania, Ohio; editor, Grace Kent Clark, Des Moines, Iowa.

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Eva Levenson to Teach Recorder in New York

Eva Levenson is opening a studio in New York to teach the recorder to children and adults. Miss Levenson, born in Tagarog, Russia, daughter of Boris Levenson, composer, studied at the Stern Conservatory in Berlin; worked on piano concert repertoire with Prof. Leonid Kreutzer, and, after coming to this country, with Isabelle Vengerova. She has taught piano, theory, eurythmics and rhythm band as well as recorder, and maintained studios in Carnegie Hall, and in Bellerose, N. Y., and Los Angeles. For the past season she worked with Dr. Alfred Mann, formerly with Curtis Institute, in the study of the recorder. Miss Levenson feels that both amateur and profesisonals can benefit in development of musicianship by knowledge of this instrument.

Rome Prize Fellowships Offered

The American Academy in Rome is again offering a limited number of fellowships for mature students and artists capable of doing independent work in musical composition, other arts and classical studies. Fellowships will be awarded on evidence of ability and achievement, and are open to citizens of the U. S. for one year beginning Oct. 1, 1951, with a possibility of renewal. Musical fellowships carry a stipend of $1,250 a year, transportation from New York to Rome and return, studio space, free residence at the Academy, and an additional allowance for European travel.

Applications and submissions of work, in the form prescribed, must be received at the Academy's New York office by Feb. 1, 1951. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

Delta Omicron in Milwaukee

Delta Omicron, national professional music fraternity, met in conference Aug. 8-11 at the Hotel Pfister, Milwaukee, Wis. Delta Province (comprised of chapters in Milwaukee, Chicago, Evanston and Bloomington) was hostess under the leadership of Mrs. R. H. Dillon, province president. Presiding over the conference was Mrs. C. S. Bishop, national president. National music adviser, Lela Hammer, arranged the program for the conference. On Aug. 9, at the luncheon honoring alumnae, a lecture was given on The Correct Approach to an Audience by Glenn Drake, director, producer, lecturer and founder of the Glenn Drake schools of personality development.

Ditson Opera Scholarships Open

The Alice M. Ditson Fund of Columbia University announces two scholarships for study in the Opera Workshop of Columbia University under Willard Rhodes and Felix Brentano. Awards will be made following auditions in September. For further information address the Department of Music, Columbia University, New York 27, N. Y.

SCHOOL NOTES

Everett Fritzberg, pianist, is teaching at the summer session of Washington State College.

Maria Carreras has returned from Maine to open her piano studio earlier than usual this year. The first monthly concert of her students was given on Aug. 27. In March Mme. Carreras will go to Louisiana and Georgia for classes and recitals.

Fifteen vocal students of Margaret Bristol were heard in solos, duets, trios and choruses at Carl Fischer Concert Hall, and there was also a showing of the first of eight sound films with original songs which the group is making for television purposes. Others will be made this winter. Miss Bristol taught in Southwest Harbor, Me., during July and August.

Ireyne Starikoff, pianist, presented students in a piano recital at the Debussy Music School. On the program were Francine Wacht, Harriet Felshman, Judith Ganeles, Roberta Mandel, Claude Jonnard, Eva Palm, Arlene Fenichel, Antoinette and Gilda Marraffino and Miss Starikoff.

Naaman Saliba, tenor, artist-student of Athalie Lombardi of New York, gave a concert on Ozark, Ala., with John Beyer, baritone.

Mr. and Mrs. Ernst Fischer presented a concert for the benefit of the Rock Ridge (N. J.) Community Club. The artists were Mr. Fischer, baritone; Dorothy Landau, soprano, and Catherine Heany, coloratura soprano.

An all-GI Symphony Orchestra is being formed under the auspices of the New York Musical Institute Foundations of Queens, N. Y. C., under the baton of Herbert Garber, member of the Institute faculty and assistant to Leon Barzin at the Adelphi College Music Workshop. Letters of application should state musical education and experience, and be addressed to Mr. Garber, care of WCB Artists & Concerts Mgt., 236 West 55th St., New York 19.

PASSED AWAY

NICOLAI MIASKOWSKY, 69, noted Russian composer, died recently, according to a Reuters dispatch on Aug. 9 from London, quoting the Moscow radio. Miaskowsky studied with Gliere, Rimsky-Korsakoff, Liadov and others at the St. Petersburg Conservatory. After 1921 he taught composition at the Moscow Conservatory. He is chiefly known for his large output of symphonies, including at least twenty-seven.

JULIA E. SCHELLING, 89, writer and lecturer on music, died at a sanitarium in Falls Church, Va., on Aug. 9. She was the sister of the late Ernest Schelling, American composer, pianist, conductor, and of the late Felix E. Schelling, Shakespearean scholar. She was trained as a pianist, and participated in the founding of the Fontainebleau School of Music.

HENRY BALFOUR GARDINER, 72, composer, died at Salisbury, England, on June 28. A native of London, he composed as a youth before entering Charterhouse, studied later at Frankfort with Ivan Knorr, also at New College, Oxford, and taught for a time at Winchester College. His orchestral works were played early in the present century by Wood and Beecham, including a Symphony, a Concert Overture, and the popular Shepherd Fennel's Dance.

CAPT. WILLIAM J. STANNARD, 66, first leader of the U. S. Army Band and composer of marches, died at Walter Reed Hospital in Washington, July 12. Born in Guilford, Conn., he played solo clarinet in the 10th Coast Artillery Band before winning a scholarship for study in the Institute of Musical Art, New York.

ADELLA PRENTISS HUGHES, 80, who founded the Cleveland Orchestra in 1915 and sponsored many musical projects in that city, died at her home in Cleveland Heights on Aug. 23. She studied music in Europe and on her return served as accompanist for artists. Mrs. Hughes was also active as a manager in former years, and organized the first series of concerts given in the Ohio city.

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